

2011

2011-2012 Course Catalog

Columbia College Chicago

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2011-2012 Course Catalog

Welcome to Columbia College Chicago's Online Catalog

A new year and a new catalog! As you will discover, there are new features and links throughout the catalog, including Graduate Program information and the My Favorites feature. With My Favorites, you can record and track your favorite programs, courses, and other areas of the catalog. However you use it, the catalog is your path to find information on admission policies and procedures, graduation requirements, academic regulations, and financial aid, as well as detailed descriptions of academic majors, minors, and course offerings.

Columbia College Chicago At A Glance

Columbia College Chicago educates students for the real world through hands-on training in the arts, media, and communications. Surrounding and infusing this practical career preparation is a strong framework of required courses in the liberal arts and sciences. A Columbia education combines the pragmatic and the theoretical, the entrepreneurial and the academic. Thanks to our faculty members' immersion in the working world and our location in the heart of downtown Chicago, Columbia students and graduates are surrounded by exceptional internship and career opportunities. Columbia College Chicago is an independent and unaffiliated institution of higher education.

Equal Opportunity

Columbia College Chicago complies with all local, state, and federal laws and regulations concerning civil rights. Columbia College Chicago does not discriminate on the basis of race, color, national origin, sex, disability, age, religion, sexual orientation or gender identity in its programs and activities. Inquiries regarding the non-discrimination policies should be directed to the Office of Human Resources.

A Message from the President

Choosing an educational home can be very difficult and challenging. Therefore, when students choose Columbia College Chicago, we feel honored that our offerings have been impressive enough to draw them into our educational environment.

At Columbia, we take pride in being an institution that provides opportunities to anyone willing to work hard to achieve his or her full potential. Our generous approach to admission is founded on the belief that, although previous

experience in the arts and media are very important, they are not the only predictors of college success and later professional accomplishments. Hence, the college seeks prospective students who have experience and/or interest and an inclination in the arts and media, are not afraid of hard work, and are willing to meet our high standards.

We strive to maintain a supportive and stimulating academic environment in which learning is enhanced and encouraged. We provide students the opportunity to develop skills and techniques in a creative environment that will help each of them develop an individual voice. Our full-time and part-time faculty are drawn from and are actively involved in professions related to the disciplines in which they teach. This enables them to bring a professional, hands-on approach to the classroom. We also strive to stay abreast of all developments in various fields and invest in equipment and facilities that are contemporary with those used in the professional world.

The partnership between the college and the student is one of equal commitment: the student commits to working with determination, diligence, and dedication; the College commits to holding itself and its students to the highest standards of performance, instruction, and ethics.

As president, I am committed to advancing the college and, at the same time, to supporting the success of each individual student. I promise that your decision to attend Columbia will be a significant positive step in preparation for your life's work.

Warrick L. Carter, PhD
President
Columbia College Chicago

Mission, History, and Accreditation

Mission

Columbia College Chicago is an undergraduate and graduate institution whose principal commitment is to provide a comprehensive educational opportunity in the arts, communications, and public information within a context of enlightened liberal education. Columbia's intent is to educate students who will communicate creatively and shape the public's perceptions of issues and events, and who will author the culture of their times. Columbia is an urban institution whose students reflect the economic, racial, cultural, and educational diversity of contemporary America. Columbia conducts education in close relationship to a vital urban reality and serves an important civic purpose by active engagement in the life and culture of the City of Chicago.

Columbia's purpose is:

- to educate students for creative occupations in diverse fields of the arts and media and to encourage awareness of their aesthetic relationship and the opportunity of professional choice among them;
- to extend educational opportunity by admitting unreservedly, at the undergraduate level, a student population with creative ability in or inclination to the subjects of Columbia's interest;
- to provide a college climate that offers students an opportunity to try themselves out, to explore, and to discover what they can and want to do;

- to give educational emphasis to the work of a subject by providing a practical setting, professional facilities, and the example and guide of inventive faculty members who work professionally in the subjects they teach;
- to teach students to do expertly the work they like, to master the crafts of their intended occupations, and to discover alternative opportunities to employ their talents in settings other than customary marketplaces;
- to help students find out who they are, discover their own voices, respect their own individuality, and improve their self-esteem and self-confidence;
- to offer specialized graduate programs that combine a strong conceptual emphasis with practical professional education, preparing students with mature interests to be both competent artists and successful professionals.

History

Columbia College Chicago was founded in 1890 as the Columbia School of Oratory by Mary Ann Blood, an alumna of the Monroe Conservatory of Oratory (now Emerson College).

Also, in 1890, Chicago won the right to host the World's Columbia Exposition, thusly named to commemorate the 400th anniversary of the voyages of Christopher Columbus. All the nation was caught up in the enthusiasm for the celebration and the city. Among those drawn to Chicago was Mary Ann Blood, born in 1851 in Hollis, New Hampshire. Miss Blood's goal in coming to Chicago was to establish a co-educational school of expression that "should stand for high ideals, for the teaching of expression by methods truly educational, for the gospel of good cheer, and for the building of sterling Christian good character." By the time the World's Columbian Exposition opened in 1893, a year later than planned, the Columbia School of Oratory was well established with Mary Blood as its president. She served the college until her death in 1927.

In 1928, the college was incorporated into the Pestalozzi-Froebel Teachers College. A renewed version of the college emerged in 1936, emphasizing the growing field of radio broadcasting. In 1944, the name of the college was changed to Columbia College.

During the 1950s, the college broadened its educational base to include television and other areas of mass communication. In 1961, Mirron Alexandroff became president of the college with the goal to fashion a new approach to liberal arts education. Over the next five years, Columbia added new academic departments and programs taught by some of the most important and creative professionals in Chicago.

The academic strengths of Columbia College Chicago thus well established, the institution received full accreditation in 1974 from the North Central Association of Colleges and Schools.

In 1975, when Columbia's enrollment exceeded 2,000, the College purchased the Fairbanks Morse Building at 600 South Michigan (now the Alexandroff Campus Center). Since that time, the institution has continued to acquire properties throughout the South Loop, including buildings to house fully equipped facilities for academic programs and academic and student support services, as well as a library, bookstore, and student residence centers.

President Alexandroff retired in 1992. His successors include John B. Duff (president from 1992 to 2000) and Warrick L. Carter (president from 2000 to present). In 1997, the name of the College was changed to Columbia College Chicago.

Building upon a heritage of innovation, creativity, and strength, Columbia College Chicago continues to challenge students to realize their abilities and aspirations according to the motto *esse quam videri*—to be, rather than to seem.

Accreditation

Columbia College Chicago is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools, 312-263-0456, www.ncahigherlearningcommission.org. The College is accredited as a teacher training institution by the Illinois State Board of Education.

Academic Calendar

College Semesters and Schedules

Each academic year at Columbia consists of two 15-week semesters (fall and spring), plus a summer semester. While the usual term of a class is a full 15 weeks, some subjects may be offered in shorter periods, ranging from one to eight weeks. Such intensive segments meet more frequently than traditional, 15-week courses. Courses are scheduled during the day and evening as well as on Saturdays to accommodate the schedules of working students, who compose a substantial percentage of the Columbia community. The January session (J-Session) is designed to offer concentrated learning experiences usually not available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include, but are not limited to, immersion, intensive research, travel, certification, internships, master classes, community service, and workshops.

For a list of courses offered by semester, go to [Class Schedules](#).

FALL SEMESTER 2011

Labor Day holiday	Monday, September 5
Semester Begins	Tuesday, September 6
Thanksgiving	Thursday, November 24 - Sunday, November 27
Semester Ends	Saturday, December 17

JANUARY SESSION 2012

Session begins	Tuesday, January 3*
Session ends	Saturday, January 14*

SPRING SEMESTER 2012

Semester begins	Tuesday, January 17*
Spring break	Monday, March 26 - Saturday, March 31
Semester ends	Saturday, May 5*
Commencement	Saturday, May 5 and Sunday, May 6*

SUMMER SESSION 2012

Memorial Day holiday	Monday, May 28
Session begins	Tuesday, May 29
5-week term ends	Saturday, June 30
Independence Day holiday	Monday, July 4
8-week term ends	Saturday, July 21
10-week term ends	Saturday, August 4
12-week term and session ends	Saturday, August 18

***Please note: as of 9/9/11 dates for the 2012 J-session and Spring Semester have changed. Read more...**

Requirements for Undergraduate Admission

Undergraduate Admissions

Columbia College Chicago offers exceptional educational programs in the visual and performing arts, media, and communications disciplines. Students with creative ability in these areas, as well as students who have a strong, yet undeveloped interest in these areas, are invited to apply for admission. Columbia seeks to admit a culturally, economically, and educationally diverse student body. Prospective students are expected to demonstrate preparedness, through educational experiences and motivation, sufficient to meet the high academic standards and expectations of the College.

An Admissions Review Committee evaluates all completed applications for admission to the College. Students whose application materials suggest they are likely to be underprepared to meet the College's standards will be required to participate in the College's Summer Bridge Program. Students who are required to participate in the Bridge Program must successfully complete the program before they can be admitted to the College. Students whose application materials suggest that they would be inordinately challenged by the College's curriculum and/or students who, in the College's sole determination, do not demonstrate the maturity and commitment necessary to be successful in our rigorous programs, will be denied admission.

For more information, please see Undergraduate Admissions.

Requirements for Admission

To apply for admission to the undergraduate program, students are asked to submit the following materials:

Admission as a Freshman

- Application for undergraduate admission, including the essay;

- Official transcripts of high school academic record [or official copy of earned General Education Diploma (GED) that includes test scores], or official transcripts from a state recognized home school;
- One letter of recommendation;
- A non-refundable application fee.

In some cases, a personal interview may be required of freshman applicants. Although the ACT or SAT is not required for admission to Columbia College Chicago, these tests are valuable tools for advising new students. In many cases, official ACT scores submitted at the time of application for admission may be used in lieu of Columbia's required assessment test (see "Assessment of New Students"). All students are strongly encouraged to complete one of these tests while in high school for inclusion in their college applications.

Admission as a Transfer Student

- Application for undergraduate admission, including the essay;
- Official transcripts of high school academic record [or official copy of earned General Education Diploma (GED) that includes test scores], or official transcripts from a state recognized home school;
- Official transcripts from current and all previously attended colleges;
- One letter of recommendation;
- A non-refundable application fee.

In some cases, a personal interview may be required of transfer applicants. Transfer students are strongly advised to submit all transcripts of previous college work at the time of application in order to facilitate evaluation of transfer credit to Columbia College Chicago. For further information regarding Columbia's transfer policies, please see [Advanced_Credit_and_Transfer_Credit](#).

Application and Scholarship Deadlines

Columbia College Chicago has a rolling admissions policy; that is, complete applications are reviewed as the College receives them. Priority application deadlines for each entrance term (Fall, Spring or Summer) are published on the College's admission website. Interested students who apply after the priority deadline must complete their admission file in sufficient time for a thorough evaluation by the college. Students who apply after the priority deadlines and are admitted to the college, may find they are unable to register for classes if those classes have already filled, or if they are unable to demonstrate they have made adequate provisions to meet their financial obligations to the college, see [Financial_Obligations](#). In such cases, students may defer their admission for up to one year, see [Deferred_Admission](#).

To be considered for one of the college's merit scholarship programs, a student must have a complete admission application on file at the time of the merit scholarship deadline (typically February 1st). To learn about all of Columbia College Chicago scholarship opportunities, criteria and relevant deadlines, see www.colum.edu/scholarships.

Acceptance

Typically, decision letters are mailed to students two to four weeks after all admission materials have been received. Admission decisions may also be communicated by telephone or by e-mail in advance of the decision letter.

Summer Bridge Program

The Summer Bridge Program provides selected students with the opportunity to develop further their basic skills, to improve their study habits, and to gain a better understanding of the rigors and challenges of college life. Students whose application materials suggest that they may be underprepared to meet the College's standards are required to participate in the Bridge Program. Students who complete the Bridge Program satisfactorily will be admitted to

Columbia College Chicago. Students who do not successfully complete the program cannot be admitted to the College. The Bridge Program is offered only in the summer. Specific dates for the Bridge Program are available through the Undergraduate Admissions Office. Students who apply for spring admission and are required to complete the Summer Bridge program will not be considered for admission until the following fall semester.

Deferred Admission

Admission to Columbia College Chicago is offered for a specified term of entry. Students who are offered admission to Columbia but are unable to enroll in the specified term of entry may request to defer their admission for one year by contacting the Undergraduate Admissions Office in writing. Application materials for students who are granted deferred admission are retained for one year.

Summer School

A full complement of courses is offered in major and Liberal Arts and Sciences departments. Flexible summer class schedules include five-, eight-, ten-, and twelve-week sessions. Students-at-large may register for any summer course if prerequisites are met. Registration begins typically in March for current degree-seeking students, and registration is available at a later date for both students-at-large and new students wishing to attend. For information contact Undergraduate Admissions.

January Session (J-Session)

The J-Session is designed to offer concentrated learning experiences not usually available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include but are not limited to immersion, intensive research, travel, certification, internships, master classes, community service, and workshops. A student may earn a maximum of four credits per J-Session. For information contact the College Advising Center.

High School Summer Institute

Columbia's High School Summer Institute introduces motivated high school juniors and seniors to the college experience. Courses are reflective of the College's curriculum, but tailored to the unique needs of high school students. Some courses offer college credit upon successful completion. Credit earned in the High School Summer Institute may be applied as elective credit at Columbia, but is not applied toward core or concentration requirements in the student's major. For more information contact Undergraduate Admissions.

Second Bachelor's Degree

If a student has already earned a bachelor's degree from Columbia or another accredited institution, he or she may earn a second bachelor's degree at Columbia by completing required courses specified by one of the major-granting departments or programs of the College. All other academic requirements will be considered fulfilled within the curriculum of the previously granted bachelor's degree. Credits applied to the original degree and transfer credits cannot count toward this degree; however, specific courses may be waived based on work experiences or courses from the original degree. Not all departments offer second bachelor's degrees. Please call Undergraduate Admissions for updated offerings.

Retention of Application Materials

Only the application form and transcript(s) are retained in a student's permanent educational record at Columbia College Chicago. Letters of recommendation and/or any additional supporting materials are not retained, nor are they available for student perusal prior to or after admission to the College. Columbia College Chicago does not retain application materials for students who do not enroll unless deferred admission—for one year only—is requested and granted.

Returning Students

Columbia College Chicago students who interrupt their studies at Columbia for one full academic year or longer must complete a re-enrollment form in the office of Undergraduate Admissions to return to the College. Upon re-enrollment the student must meet the academic program and degree completion requirements that are in place at the time of re-enrollment and must meet with a college advisor in the College Advising Center prior to registration to have his or her transcripts and requirements assessed.

International Students

Columbia College Chicago considers international students to be those applicants who are neither citizens nor permanent residents of the United States.

Proof of English Language Proficiency

Proof of English language proficiency is required for admission into the College's undergraduate degree program if English is not your primary language. This can be demonstrated by submitting at least one of the following:

- An official TOEFL (Test of English as a Foreign Language) score of at least 200 CBT (computer-based test) or 72 composite IBT (internet-based test);
- IELTS (International English Language Testing System) score of at least 5.5;
- TOEIC (Test of English for International Communication) score of at least 725;
- ACT (American College Testing) score of at least 20 in the English section;
- SAT (Scholastic Aptitude Test) score of at least 500 average in the Critical Reading and Writing section;
- Transcript from a U.S. high school or a high school in which English is the language of instruction along with an ACT or SAT score;
- Evidence of completion of at least one semester of university-level coursework in English Composition at an accredited college/university in the United States with a grade of "C" or better;
- Successful completion of a GED (General Education Diploma)

Note: The TOEFL cannot be waived for any applicant educated in a country where the native language is not officially recognized as English. Waivers will not be granted to international applicants/non-native speakers on the basis of U.S. employment or U.S. residency alone, nor solely on completion of an English as a Second Language (ESL) program.

In addition, to apply for admission to the undergraduate program, international applicants are asked to submit the following materials:

- The international undergraduate application form, including the essay;
- An international student application;
- One letter of recommendation from an instructor or other individual who is qualified to comment on the applicant's potential to complete college-level work in an arts and communications curriculum;

- Official transcripts or certified true copies of educational records (secondary and/or university);
- All foreign application documents not originally in English must include an English translation.
- For F-1 and J01 Visa issuing purposes, applicants are asked to submit the following documents:
A photocopy of the passport page(s) showing the applicant's full name and passport expiration date. Applicants currently in the United States must also submit a photocopy of the I-94 card (front and back). Additionally, applicants currently holding F-1 student visa status must submit: photocopy of the current I-20; photocopy of the F-1 student visa stamp in the passport (if applicable); and Immigration Pre-Transfer Verification Form, completed by the Designated School Official or International Student Advisor at the applicant's current U.S. institution.

A SEVIS Form I-20 Certificate of Eligibility will be issued only after admission requirements have been fulfilled and the student has been granted written acceptance to Columbia College Chicago. If a student is transferring from another school in the U.S. (high school, community college, university, language institute, etc.) and currently holds valid F-1 status, a SEVIS I-20 will be issued once the current school has released the student's SEVIS record to Columbia College Chicago. To remain in compliance with U.S. Citizenship and Immigration Service regulations, students must be enrolled in a minimum of 12 credits (full-time) during each semester of an academic year, abide by the Student and Exchange Visitor Information System (SEVIS) requirements, and be in compliance with the College's Satisfactory Academic Progress policy each term.

Columbia College Chicago is a SEVIS-approved institution and complies with any and all data collection and reporting requirements as mandated by U.S. Immigration and Customs Enforcement (ICE), a branch of the Department of Homeland Security. The College is obligated to report the following items on each international student who is admitted to and enrolled at Columbia College Chicago: enrollment status (full-time/part-time); change of address; change of major, program of study, and educational level; employment; finances; school transfers; withdrawal from classes; and completion of studies. International students must promptly report any changes in these items to the Office of International Student Affairs. Failure to do so will result in a violation of immigration status.

The College has implemented a mandatory health insurance plan for international students that meets immigration criteria. See Columbia's Tuition and Fees brochure for international student health insurance fees.

For further information regarding international undergraduate admissions and immigration-related issues, contact Undergraduate Admissions.

New Student Assessment, Orientation, and Registration

Assessment of New Students

First-time students entering Columbia College Chicago with no transfer credit, and those who graduated from high school within one year prior to their date of enrollment at Columbia, are required to take the new student assessment prior to enrolling in classes at the College. In many cases, official ACT scores submitted at the time of application for admission may be used in lieu of Columbia's assessment. Transfer students with no credit in college-level English composition or in college-level mathematics are required to take the new student assessment in writing only and/or in math only prior to enrolling in classes. Results of these assessment instruments are used to identify students' skill levels, to aid in advisement for course selection, and to assist in developing a successful academic program for each student. Students should contact the Learning Studio for the dates and times that the assessments are scheduled during the weeks prior to the start of each semester.

Orientation and Registration for New Students

New freshmen and new transfer students register for classes as part of their orientation to the College. Orientation activities are scheduled on campus during the months of July and August, in anticipation of the start of the fall semester, typically during January, in anticipation of the start of the spring semester, and during May, for students starting in the summer semester. Participation in orientation activities is mandatory for all new students. The schedule for orientation is published online each year and is available through the Office of New Student Programs, Undergraduate Admissions, and the College Advising Center, after students have registered for orientation.

Students-at-Large

Students, age 18 and older, who are not seeking a college degree and wish to enroll in courses at Columbia College Chicago should complete the student-at-large application. Students-at-large may register for courses at Columbia during open registration each semester after all degree-seeking candidates of the College have registered. Students-at-large must meet all prerequisite requirements for the courses in which they enroll. Credit earned as a student-at-large may be counted toward a Columbia College Chicago degree if the student later applies for admission to the College and is admitted to the undergraduate program of study. Students-at-large may apply for admission to the undergraduate degree program of the College at any time, but they may not change their enrollment status mid-semester; that is, a student-at-large must complete his or her current semester of enrollment as a non-degree-seeking student and enroll as a degree candidate in the semester following admission to the College. Students-at-large are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits.

Advanced Credit and Transfer Credit

Transfer Credit

Columbia College Chicago accepts transfer credit from other regionally accredited colleges and universities and will consider transfer credit from select institutions with discipline-specific accreditation, located in Illinois or out of state. Transfer courses must be completed with a C grade or better and must be similar or equivalent in content to those offered by Columbia. The acceptance of transfer credit is at the sole discretion of the college. To be accepted, official college transcripts, military records, or advanced placement test scores must be received by the Undergraduate Admissions Office before the end of the student's first semester of attendance at Columbia College Chicago. Grades and grade point averages do not transfer. All transfer students will receive an official transcript evaluation from the Office of Degree Evaluation as part of the admissions process.

- No minimum number of transfer credits is required to transfer to Columbia College Chicago.
- The maximum number of credit hours accepted from four-year colleges and universities is 88 credit hours.
- The maximum number of credit hours accepted from a two-year college is 62. The maximum number of credits accepted from a combination of two-year college and CLEP, AP, military, and/or life experience is 62 credit hours.
- If a student attended both a four-year and a two-year college, the maximum number of credit hours accepted in transfer is 88, with no more than 62 credit hours accepted from a two-year college.
- The final 12 credit hours needed for graduation must be taken at Columbia College Chicago.
- A maximum of four credit hours in physical education is accepted.
- A maximum of nine credit hours in foreign language is accepted.
- Topics, independent study, internships, ES L, adult education, continuing education, workshops, seminars, and developmental courses (those courses usually numbered below 100) are not transferable.

CLEP/AP Credit

Students desiring advanced standing (transfer credit) based on CLEP results must have official score, reports sent to the Office of Degree Evaluation.

Columbia follows the American Council on Education (ACE) recommendation for the award of CLEP credit. To see the list of subjects and accepted scores please review the information at “What Your CLEP Score Means” at <http://collegeboard.com/student/testing/clep/scores.html>.

Scores of 3, 4, or 5 on Advanced Placement tests may also be accepted as transfer credit, and official records must be sent to the Office of Degree Evaluation for consideration. Credit for CLEP and Advanced Placement tests is applicable only to students with freshman or sophomore standing and is considered inappropriate for more advanced students. For more information about AP credit, please see <http://www.collegeboard.com/student/testing/ap/about.html>. Refer to the Transfer Credit section, on this page, for maximum acceptable hours.

Life Experience Credit

Under special circumstances, a student may be granted up to 16 credit hours in their major for life and work experience. Applications are available in the Records Office for evaluation of non-college learning experiences.

International Baccalaureate (IB)

Credit is accepted for test scores of 4 or higher.

Cambridge International Examinations (CIE)

Credit is accepted for A and AS Level exams with grades of A to E in subjects similar to those offered at Columbia College Chicago. For more information about CIE's, see www.cie.org.uk.

Military Credit

Veterans may be eligible for active duty and service school credit on the basis of information from official copies of military records. Contact the veterans' affairs coordinator in the Office of Undergraduate Admissions.

Transfer Articulation

The Office of Degree Evaluation evaluates transcripts of previous college work for students who transfer to Columbia. The office also maintains the articulation of courses with select community colleges.

Students planning to transfer to Columbia should consult with their community college transfer center or advisor and Columbia's Office of Degree Evaluation early in their academic career to obtain specific information on transferring Liberal Arts and Sciences Core Curriculum (LASCC) and major course credits. Articulation agreements are frequently updated.

Course equivalency charts and transfer guides can be found at http://www.colum.edu/Students/Academics/Degree_Evaluation/index.php for the following institutions:

College of Lake County, Grayslake, Illinois
Community College of Rhode Island, Warwick, Rhode Island
Daley College, Chicago, Illinois

College of DuPage, Glen Ellyn, Illinois
Elgin Community College, Elgin, Illinois
Gateway Technical College, Kenosha, Wisconsin
Harold Washington College, Chicago, Illinois
Hebrew Theological College, Skokie, Illinois
Illinois Central College, Peoria, Illinois
Institute of Audio Research, NY, NY
Jikei Group of Schools, Japan
Joliet Junior College, Joliet, Illinois
Kennedy-King College, Chicago, Illinois
Kishwaukee College, Malta, Illinois
Lincoln College, Lincoln, Illinois
Malcolm X College, Chicago, Illinois
McHenry County College, Crystal Lake, Illinois
Moraine Valley Community College, Palos Hills, Illinois
Morton College, Cicero, Illinois
Oakton Community College, Des Plaines, Illinois
Parkland College, Champaign, Illinois
Prairie State College, Chicago Heights, Illinois
Rock Valley College, Rockford, Illinois
Sauk Valley College, Dixon, Illinois
Second City, Chicago, Illinois
South Suburban College, South Holland, Illinois
Truman College, Chicago, Illinois
Waubensee Community College, Sugar Grove, Illinois
William Rainey Harper College, Palatine, Illinois
Wright College, Chicago, Illinois

Transfer Articulation of Majors

Departmental transfer articulations are available in major areas such as:

Art and Design
Arts, Entertainment, and Media Management
ASL-English Interpretation
Audio Arts and Acoustics
Fashion/Retail Management
Graphic Design
Interior Architecture
Interactive Television
Journalism
Marketing Communication
Music
Photography
Radio
Television
Theatre

Tuition and Fees

Tuition charges are based upon the number of credit hours for which a student enrolls each semester. A full-time student is one who enrolls for a minimum of 12 credit hours. Full-time students who enroll for 12 to 16 credit hours are charged the semester tuition rate. For any additional credit hours of enrollment beyond 16 credit hours, the student is charged a per-credit-hour rate. A part-time student is one who enrolls for fewer than 12 credit hours in a semester. For part-time students who enroll in 1 to 11 credit hours, tuition is based upon a per-credit-hour rate. Tuition rates, student fees, and refund schedule are established each year. Please consult the Student Financial Services Web site at www.colum.edu/sfs for up-to-date information, or consult the Tuition and Fees brochure for the current academic year.

In addition, the College charges students additional fees to provide various student services such as orientation, registration, student activities, health services, and student health insurance. For current listings of tuition and fees, students should visit the Student Financial Services Web site at www.colum.edu/sfs or consult the Tuition and Fees brochure for the current academic year.

Instructional Resources Fees

Instructional resources fees support a variety of educational expenses, assist in the maintenance of specialized facilities, and provide the instructional support required by Columbia's curriculum.

Courses carrying one credit do not have a fee. Courses with 2-4 credits are assessed at the rates given below. Courses with 5-6 credits are double those rates.

Art and Design; Arts, Entertainment, and Media Management; Journalism; Fiction Writing; Science/Mathematics; Theater	\$40
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Audio Arts and Acoustics; Early Childhood Education; Interactive Arts and Media; Radio; Television	\$70
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ASL/English Interpretation; Dance; Film/Video; Music*; Photography	\$115
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**Excludes private lessons*

Financial Obligations

To register for classes, both new and continuing students must have a complete admissions file, must have been admitted to the undergraduate program of study, and must have made—or be prepared to make—provision for their financial account. A student's account may be addressed in any one of the following ways:

- payment in full may be made at the time of registration (cash, personal checks, money orders, and major credit cards are accepted);
- the student may participate in the College's payment plan;
- the student may provide evidence of a Columbia College Chicago financial aid award package that covers all costs;
- the student may provide evidence of a Columbia College Chicago financial aid award package that covers part of the total cost and participate in the College's payment plan to cover the balance of the total costs not met by financial aid.

Unpaid Charges

Students returning to the college with an unpaid balance from a previous semester will not be permitted to register or to attend classes until all accounts have been paid in full or until satisfactory arrangements for payment-in-full are recorded by Student Financial Services.

Refund Schedule

Fall and Spring Semesters

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	100%	100%
3rd week of class	Full tuition charged	0%

Summer Semester

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	Full tuition charged	0%

A Title IV refund will be calculated for all students who are recipients of Title IV assistance and who officially or unofficially withdraw from the College for a given semester.

Failing to attend class does not constitute an official withdrawal from the College. All accounts are considered active until the effective date of the official withdrawal. For more information about withdrawal from the College, please see Undergraduate Academic Policies, Procedures, and Regulations.

Financial Aid

Columbia College Chicago makes significant efforts to help students seek out and obtain financial assistance in order to ensure that no student is deprived of educational opportunity for lack of funds. While Columbia makes significant efforts to help students meet educational expenses, financial responsibility ultimately rests with the student. The assistance of the Student Financial Services Office is available to all students.

All students wishing to be considered for any federal or state financial aid programs must first complete a Free Application for Student Financial Aid (FAFSA). Students may complete this form online at www.fafsa.ed.gov.

Students receiving financial aid must comply with all applicable regulations and be in compliance with the College's Satisfactory Academic Progress policy. The Student Guide to Financial Aid from the U.S. Department of Education is available to students from Student Financial Services.

Primary sources of financial assistance available to Columbia College Chicago students include federal programs, state programs, and other programs funded by the College and by other institutions, agencies, and organizations.

The most comprehensive gift/aid program available to Illinois residents is the Monetary Award Program (MAP) of the Illinois Student Assistance Commission. Assistance is based upon a comprehensive review of the student's financial situation and the specific costs of attending the student's college of choice. Out-of-state students are encouraged to inquire about similar programs available through their home states.

Columbia College Chicago administers the following financial aid programs:

Federal Programs

- Federal Pell Grant
- Federal College Work-Study Program (FWS)
- Federal Supplemental Educational Opportunity Grant (FSEOG)
- Federal Direct Stafford Subsidized and Unsubsidized Loan Program
- Federal Direct Parent Loan Program
- Veterans' Benefits (GI Bill)
- Academic Competitiveness Grant (ACG)
- Federal Direct Graduate PLUS Loan Program
- SMART Grant Program

Illinois State Programs

- Illinois Monetary Award Program (MAP)
- Illinois Incentive Grant (IIA)
- Illinois MAP Plus Program

Columbia College Chicago Scholarships

Columbia College Chicago offers a variety of scholarship opportunities, such as the Presidential Scholarship, the Transfer Scholarship, the Open Doors Scholarship for new students, and the David R. Rubin Trustees' Scholarship for continuing students. Criteria for scholarship awards vary and may be based on one or more of the following: financial need, academic or artistic merit, field (area) of study, and accomplishment. Current information, including deadlines, can be found on the College's Web site at www.colum.edu/scholarships.

Students should consult the Undergraduate Admissions and Student Financial Services offices for specific requirements for these and other awards.

Columbia students are strongly encouraged to apply for private scholarships sponsored by various fraternal orders, unions, professional associations, religious organizations, ethnic associations, neighborhood organizations, and the businesses that employ students or their parents, among others. Information is available from the Columbia College Chicago Library and the Chicago Public Library.

Requirements for Graduate Admission

- [Requirements_for_Admission](#)
- [International_Students](#)
- [New_Students_Orientation_and_Registration](#)
- [Tuition_and_Fees](#)

Graduate Admissions

Columbia College Chicago offers a small number of exceptional graduate programs in the arts, media, education, the business of the arts, and the application of the arts to healing. Admission to these programs is highly selective and competitive. Prospective students who demonstrate a high level of preparedness in their medium and potential for continued excellence both at the College and in their field of study are invited to apply for admission.

A Graduate Admissions Review Committee for each program evaluates all completed admission files and determines admission decisions. Students whose application materials, in the College's sole determination, do not demonstrate both an approach to their discipline that is compatible with the distinct mission and purpose of our graduate programs, and experiences that prepare them for the intense nature of graduate study, are denied admission.

For more information about Columbia College Chicago Admissions, please see [Graduate Admissions](#).

Requirements for Admission

Degree-Seeking Students

To apply for admission to one of our graduate programs, all applicants must submit the following:

- Online application for admission, including the self-assessment essay and resume upload;
- Official transcripts from every college or university attended;
- Two letters of recommendation;
- A non-refundable application fee;
- Specific additional materials and/or work samples as required by each program. See: www.colum.edu/graduate.

The college welcomes the submission of scores from standardized tests such as the GRE or GMAT, though neither is required for admission. Applicants who believe their scores will strengthen their applications are encouraged to submit them.

Applicants must be able to demonstrate that they have earned, or will have earned, a bachelor's degree before they enroll. In addition, an undergraduate GPA of 3.0 or higher is strongly recommended. However, the Graduate Admissions Review Committee considers all parts of all application packages as a whole, and will take into consideration both cumulative and major GPAs.

Students-at-Large

A small number of graduate level courses are available for non-degree-seeking students (i.e., students-at-large). Typically, these courses are available only in our Educational Studies, Journalism, and Dance/Movement Therapy & Counseling departments. Contact the Graduate Admissions & Services Office for more information.

Students-at-large may apply for admission as a degree-seeking graduate student in accordance with published admission deadlines. Students may not change their enrollment status mid-semester; that is, a student-at-large must complete his or her current semester of enrollment as a non-degree-seeking student and enroll as a degree candidate in the next fall semester following admission to the College. Credit earned as a student-at-large may be applied toward a Columbia College Chicago graduate degree only at the discretion of the academic department to which the student is granted admission. Students-at-large are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits.

Application and Scholarship Deadlines

Columbia College Chicago's graduate programs admit students for the fall semester only. Application deadlines vary from program to program, but typically fall between the end of December and mid-January for admission to the following fall semester (see colum.edu/deadlines for this year's specific dates). Students must submit the online admission application by their program's application deadline; all supplemental materials and documentation must be postmarked by that date. Only complete application files that meet these criteria will be considered for admission by the Graduate Admissions Review Committee. In addition, only complete applications will be considered for the College's merit-based scholarship program for incoming graduate students.

Retention of Application Materials

Only the application form and transcript(s) are retained in a student's permanent educational record at Columbia College Chicago. Letters of recommendation and/or any additional supporting materials are not retained, nor are they available for student perusal prior to or after admission to the College.

Applying to Multiple Graduate Programs

Students may apply to only one graduate program in an application cycle; they may re-apply in any subsequent year.

International Students

Columbia College Chicago considers international students to be those applicants who are neither citizens nor permanent residents of the United States.

Proof of English Language Proficiency

Proof of English language proficiency is required for admission into the College's graduate if English is not the applicant's primary language. This can be demonstrated by submitting at least one of the following:

- An official TOEFL (Test of English as a Foreign Language) score of at least 250 CBT (computer-based test) or 100 composite IBT (internet-based test);
- Transcript demonstrating that a degree has been earned from a U.S. college or university
- Evidence that English is the primary language of instruction at the international college or university where a degree has been earned

Note: Waivers will not be granted to international applicants/non-native speakers on the basis of U.S. employment or U.S. residency alone, nor solely on completion of an English as a Second Language (ESL) program.

Credential Evaluation

Official educational records (transcripts) of college/university work completed at institutions outside the United States require a credential evaluation, which converts foreign educational documents to U.S. equivalents. To arrange for credential evaluation, applicants must contact World Education Services (WES). Please Note: Columbia requires the “WES Basic Course by Course Report.” Please contact WES directly for current costs and instruction.

Upon Acceptance

If accepted for admission, international students must also submit the following, as applicable, as soon as possible after receiving their decision letter:

- **\$450 CONFIRMATION DEPOSIT:** The confirmation deposit secures the student’s spot in the incoming class and initiates a review of the student’s file by our International Office of Student Affairs, so that they may issue a SEVIS I-20 Certificate of Eligibility (one of the items required in order to obtain a visa). Note that an I-20 cannot be issued until all the required documents (below) have been received. The confirmation deposit can be paid at: colum.edu/gradpayment
- **OFFICIAL FINANCIAL DOCUMENTS:** Students must submit an official bank letter/statement dated within six months of the start of classes.
 - Financial documentation should verify that the student has financial support available to them that is equivalent to Columbia College Chicago's published "Attendance Budget" for the year they intend to enroll. The current Attendance Budget is posted on Columbia's Student Financial Services website.
 - Financial documents should either be in the student’s name or the name of the student’s sponsor, if appropriate.
 - If the sponsor is providing the student with free room and board, then the student is exempt from having to provide documentation of the "Room and Board" portion of the Cost of Attendance.
- **CERTIFICATE OF SPONSORSHIP FORM:** The Certificate of Sponsorship form should be completed only if someone else is providing funding for the student’s graduate education; the person completing the form must also have it notarized.
- **AFFIDAVIT OF SPONSOR PROVIDING FREE ROOM & BOARD:** The Affidavit of Sponsor Providing Free Room & Board form should be completed only if the student has a sponsor providing free housing for him or her while he or she is studying here. A photocopy of the lease or deed of the property should accompany the form.
- **IMMIGRATION PRE-TRANSFER VERIFICATION FORM:** The Immigration Pre-Transfer Verification Form should only be completed if the student is currently in the U.S. on a F-1 visa.

SEVIS and I-20 Issuance

A SEVIS Form I-20 Certificate of Eligibility will be issued only after admission requirements have been fulfilled and the student has been granted written acceptance to Columbia College Chicago. If a student holds valid F-1 status, a SEVIS I-20 will be issued once the current school has released the student’s SEVIS record to Columbia College Chicago. To remain in compliance with U.S. Citizenship and Immigration Service regulations, students must be enrolled in a minimum of 9 credits (full-time) during each semester of an academic year, abide by the Student and Exchange Visitor Information System (SEVIS) requirements, and be in compliance with the College’s Satisfactory Academic Progress policy each term.

Columbia College Chicago is a SEVIS-approved institution and complies with any and all data collection and reporting requirements as mandated by U.S. Immigration and Customs Enforcement (ICE), a branch of the Department of Homeland Security. The College is obligated to report the following items on each international student who is

admitted to and enrolled at Columbia College Chicago: enrollment status (full-time/part-time); change of address; change of major, program of study, and educational level; employment; finances; school transfers; withdrawal from classes; and completion of studies. International students must promptly report any changes in these items to the Office of International Student Affairs. Failure to do so will result in a violation of immigration status.

The College has implemented a mandatory health insurance plan for international students that meets immigration criteria.

For further information regarding international graduate admissions and immigration-related issues, contact the Graduate Admissions & Services office.

Admission Decisions

Admission decisions are communicated via official letter from the Graduate Admissions & Services Office, and are typically mailed six to eight weeks after each program's application deadline.

Accepting an Offer of Admission

To accept an offer of admission, students must pay a non-refundable \$450 Graduate Confirmation Deposit. This deposit may be paid via credit/debit card or check via colum.edu/gradpayment, and will be credited towards the student's first semester's tuition.

Deferring Admission

Admitted students may request permission to defer their admission for one year. However, deferrals are granted at the discretion of the department and are not guaranteed. If a student is granted a deferral, he or she will be required to submit a \$300 Graduate Deferral Deposit in addition to a \$450 Graduate Confirmation Deposit. After receiving permission and submitting these two payments, the student's seat in the next year's entering class will be guaranteed. If a student is considering deferral, he or she should contact the Graduate Admissions & Services office.

Waitlist

Typically, students placed on the waitlist during the admission process are informed whether or not a seat will become available 8-10 weeks from the date on their decision letter. However, it sometimes occurs that a space becomes available later into the summer or close to the beginning of the fall semester. The Graduate Office communicates waitlist decisions promptly as they are made.

New Student Orientation and Registration

Orientation

Each year in August the Graduate Admissions and Services Office hosts a mandatory New Graduate Student Orientation for all incoming graduate students. The schedule for Orientation is published in the early summer and will be available through the Graduate Admissions and Services Office. Incoming students are required to register for Orientation.

Registration: Degree-seeking Students

All incoming graduate students will register for their first Fall's classes at New Graduate Student Orientation. Students whose programs begin with a summer semester will receive registration instructions for their summer classes via email in May. These students are also required to attend Orientation and will register for their Fall classes at that time.

Students should be advised that enrolling in six to eight credits of enrollment constitutes "part-time" enrollment; students enrolled in either Thesis or nine credits or more constitutes "full-time."

Registration: Students-at-Large

Graduate students-at-large may register for courses at Columbia during open registration each semester after all degree-seeking candidates of the College have registered. Students-at-large must meet all prerequisite requirements for the courses in which they enroll. Graduate students-at-large are not required to attend the New Graduate Student Orientation.

Tuition and Fees

Tuition charges are based upon the number of credits for which a student enrolls each semester, and are calculated using the per-credit-hour rate for that program. Tuition rates, student fees, and refund schedules are established each year. Please consult the Student Financial Services Web site at www.colum.edu/sfs for up-to-date information, or consult the Student Financial Services Graduate Student Handbook for the current academic year.

In addition, the College charges students additional fees to provide various student services such as graduation, registration, student activities, health services, and student health insurance. For current listings of tuition and fees, students should visit the Student Financial Services Web site at www.colum.edu/sfs for up-to-date information, or consult the Student Financial Services Graduate Student Handbook for the current academic year.

Financial Obligations

To register for classes, both new and continuing students must have a complete admissions file, must have been admitted to a graduate program of study, and must have made—or be prepared to make—provisions for their financial account. A student's account may be addressed in any one of the following ways:

- Payment in full may be made at the time of registration (cash, personal checks, money orders, and major credit cards are accepted);
- The student may participate in the College's payment plan;
- The student may provide evidence of a Columbia College Chicago financial aid award package that covers all costs;
- The student may provide evidence of a Columbia College Chicago financial aid award package that covers part of the total cost and participate in the College's payment plan to cover the balance of the total costs not met by financial aid.

Unpaid Charges

Students returning to the college with an unpaid balance from a previous semester will not be permitted to register or to attend classes until all accounts have been paid in full or until satisfactory arrangements for payment-in-full are recorded by Student Financial Services.

Refund Schedule

Fall and Spring Semesters

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	100%	100%
3rd week of class	Full tuition charged	0%

Summer Semester

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	Full tuition charged	0%

Failing to attend class does not constitute an official withdrawal from the College. All accounts are considered active until the effective date of the official withdrawal. For more information about withdrawal from the College, please see Graduate Academic Policies, Procedures, and Regulations.

Financial Aid

Columbia College Chicago makes significant efforts to help students seek out and obtain financial assistance in order to ensure that no student is deprived of educational opportunity for lack of funds. While Columbia makes significant efforts to help students meet educational expenses, financial responsibility ultimately rests with the student. The assistance of the Student Financial Services Office is available to all students.

All students wishing to be considered for any federal or state financial aid programs must first complete a Free Application for Student Financial Aid (FAFSA). Students may complete this form online at www.fafsa.ed.gov.

Students receiving financial aid must comply with all applicable regulations and be in compliance with the College's Satisfactory Academic Progress policy. The Student Guide to Financial Aid from the U.S. Department of Education is available to students from Student Financial Services.

Columbia College Chicago administers the following financial aid programs:

- Federal Programs
- Federal College Work-Study Program (FWS)
- Federal Direct Stafford Subsidized and Unsubsidized Loan Program
- Veterans' Benefits (GI Bill)
- Federal Direct Graduate PLUS Loan Program

Degree Types, General Requirements, and Special Programs

- Major Declaration
- Baccalaureate Degree Programs
- Liberal Arts and Sciences Core Curriculum
- College-wide Degree Requirements
- Special Programs

Major Declaration

All Columbia students must declare a major. Transfer students with 45 credits or more will need to make this declaration at the end of their first semester at Columbia or by the time they have accumulated 60 credits. Students may complete a double major; however, both majors must lead to the same degree (BA or BFA). Credits counted towards fulfillment of requirements in one major may not be counted towards fulfillment of requirements in the second major.

Baccalaureate Degree Programs

Columbia's undergraduate division offers programs of study leading to a Bachelor of Arts (BA), a Bachelor of Music (BMus), or a Bachelor of Fine Arts (BFA) degree in specific programs. In addition to Liberal Arts and Sciences Core Curriculum (LAS Core) requirements, the BA, BMus, and BFA programs may include core requirements and specialized concentrations of courses that enable students to prepare for particular careers.

Bachelor of Arts

Bachelor of Arts degree plans may meet one or both of the following curricular goals:

Bachelor of Arts in a Major with a Concentration

The degree plan offers various emphases within a basic plan of study. These degree plans ordinarily are divided between core courses and a choice of several groups of courses that offer concentrated or specialized study within the major field. Core requirements are courses that are fundamental to the field, introducing students to the discipline and providing essential skills and general knowledge as a foundation for further study. A concentration is a focused area of study within a major, a specialization that follows, in most cases, the completion of the core requirements. Some departments offer degree plans with a concentration to be taken on an elective basis; however, others, due to professional requirements, require the concentration for the completion of the major. Credit hours required for both the core and concentrations vary according to major.

Bachelor of Arts in a Major without a Concentration

The degree plan provides a breadth of understanding within a field. These degree plans consist mainly of core courses with limited emphases or specializations through minimal variations within the required program. Several of these degree plans are offered in the visual and performing arts departments as options to the BFA degree(s) in that discipline. Required credits vary according to major.

Bachelor of Arts Degree Requirements

To qualify for graduation with a Bachelor of Arts degree, students entering in the Fall 2001 or after are required to complete:

- 120 credits with a minimum 2.0 cumulative grade point average;
- 42 credits in LAS Core courses for students entering fall 2005 or later; 48 credits in LAS Core courses for students entering before fall 2005;
- a declared major;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see Undergraduate Academic Policies, Procedures, and Regulations).

Requirements for all majors can be found on the College's Web site.

Minors

Students who have declared a major in a Bachelor of Arts curriculum are encouraged to include a minor to augment and complement their course of study. Minors consist of 18 to 24 credits and provide an introduction or sequenced specialization in an area of study from either a major or a Liberal Arts and Sciences department.

Specific credit and course requirements for each minor can be found on the College's Web site.

Bachelor of Music

In addition to BFA s in the performing arts, the Music Department offers Bachelor of Music (BMus) degrees in Composition and in Contemporary, Urban, and Popular Music. This initial professional degree requires a total of 84 credit hours in music courses within a total requirement of 128 credit hours. The BMus curriculum includes 39 credit hours in core courses, 36 credit hours in courses of specialization, and 9 credit hours in music lessons and ensembles, including an independent project as capstone experience. Students declare their candidacy for the BMus in Composition by 60 cumulative credits. Upon acceptance in the program students need to follow the Music Department's standards of performance to be considered for continuation.

Bachelor of Music Degree Requirements

To qualify for graduation with a Bachelor of Music degree in Composition or in Contemporary, Urban, and Popular Music students are required to complete the following:

- 128 credits;
- 36 credits of LAS Core requirements for students entering fall 2005 or later; 48 credits of LAS Core requirements for students entering before fall 2005;
- 84 credits in music;

- declaration of the major;
- a minimum GPA of 2.5 in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see Undergraduate Academic Policies, Procedures, and Regulations).

Bachelor of Fine Arts

The visual and performing arts departments offer BFA s in specific concentrations within their disciplines. Requirements range from 66 to 92 credits within a total requirement of 128 credits. These degree plans include a basic core, an in-depth specialization, a historic study of the field, and professional capstone experience. Students must declare their candidacy for the BFA by 60 cumulative credits, following the specific selection criteria as noted by the individual departments.

Bachelor of Fine Arts Degree Requirements

To qualify for graduation with a Bachelor of Fine Arts degree, students are required to complete the following:

- 128 credits with a minimum departmental grade point average as designated by the department;
- 36 credits of LAS Core requirements for students entering fall 2005 or later; 48 credits of LAS Core requirements for students entering before fall 2005;
- a declared major;
- the minimum GPA in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress Policy (see Undergraduate Academic Policies, Procedures, and Regulations).

Second Bachelor's Degree

If a student has already earned a bachelor's degree from Columbia or another accredited institution, he or she may earn a second bachelor's degree at Columbia by completing required courses specified by one of the major-granting departments or programs of the College. All other academic requirements will be considered fulfilled within the curriculum of the previously granted bachelor's degree. Credits applied to the original degree and transfer credits cannot count toward this degree; however, specific courses may be waived based on work experiences or courses from the original degree. Not all departments offer second bachelor's degrees. Please call Undergraduate Admissions for updated offerings.

Liberal Arts and Sciences Core Curriculum

Columbia College Chicago offers undergraduate students educational opportunities in the visual, performing, media, and communication arts within the context of a comprehensive liberal education. At Columbia, this liberal education centers in the School of Liberal Arts and Sciences' Core Curriculum (LAS Core)—a set of curricula required for all undergraduate, degree-seeking students.

These courses in literature, history, humanities, languages, mathematics, and the sciences challenge students to think in

critical, independent, and diverse ways.

The LAS Core seeks to foster a community of teachers, learners, and leaders that is complementary to a student's individual major. The courses in the LAS Core are distributed through four rubrics: Foundations of Communication: Knowledge and Practices; Culture, Values, and Ethics; Historical Narratives and Civic Consciousness; and The Physical and Material World. (To learn more about these four rubrics scroll to the bottom.)

To complete the LAS Core, students are required to do the following:

- Complete 24 hours of LAS Core credit before entering their junior year (60 credit hours).
- Complete Writing and Rhetoric I and II before attaining a total of 45 credit hours.
- Complete at least 6 hours of LAS Core credit at a 2000-course level or above.
- Complete one course that satisfies the Global Awareness requirement and one that satisfies the U.S. Pluralism requirement. (Courses that meet this requirement are designated as such.)*
- Complete 42 hours of LAS Core credit for a BA and 36 hours for a BFA (as outlined below).

Summary Outline

AREA	CREDITS
Foundations of Communication: Knowledge and Practices	12 (9 for BFA, BMus)
First-Year Seminar	3
Writing and Rhetoric I and II	6
Oral Communication	3 (not required for BFA or BMus)
Culture, Values, and Ethics	15 (12 for BFA, BMus)**
Humanities	6
Literature	3
Social Sciences	6
Historical Narratives and Civic Consciousness	6
History	6
The Physical and Material World	9
Mathematics	3

Science	3
Science with lab component	3

**Courses designated with Global Awareness credit are those whose content concentrates on areas outside of the United States. Those designated with U.S. Pluralism credit are those whose content concentrates on diverse communities in the United States.*

***For the BFA and BMus, students take 12 hours under the rubric of Culture, Values, and Ethics—three hours each in the humanities, social sciences, and literature. The remaining three hours may be taken in either the humanities or the social sciences.*

The Four Rubrics

Foundations of Communication: Knowledge and Practices

Students read for comprehension and pleasure while developing their critical thinking skills. They learn how to write and speak persuasively and how to make effective use of both academic and non-academic writing styles and formatting conventions. Most importantly, they develop an informed perspective on the relationship between the liberal arts and sciences and fields within the fine, performing, and media arts.

Culture, Values, and Ethics

Students become acquainted with the diversities of human behavior and social institutions. They examine basic ethical questions that confront humankind, as well as various approaches that attempt to answer those questions. They also develop textual literacies and awareness of literary issues by reading, analyzing, and writing poetry, drama, fiction, and nonfiction.

Historical Narratives and Civic Consciousness

Students develop foundational knowledge of the historical periods they study by being exposed to research methodologies commonly employed by historians, and by learning to critically consider diverse sources to arrive at conclusions and support various theses. Students also develop an appreciation for historiography and how it impacts their ability to think critically about current events.

The Physical and Material World

Students understand and practice the scientific methods of questioning, analysis, testing, and "proving." They come to appreciate the cumulative nature of advances in the sciences while developing a level of computational literacy sufficient to function responsibly and effectively in society.

College-wide Degree Requirements

Writing Intensive Requirement

In addition to the specific requirements for a major and for the LAS Core, students must also successfully complete a course designated Writing Intensive (WI). WI courses emphasize the further development of student writing skills and are offered throughout the college curriculum. These courses are designated by the code "WI" in the course descriptions.

College-wide Electives

Courses other than those that fulfill the LAS Core and major degree requirements are considered to be college-wide electives. A student's course of study must include as many college-wide electives as needed to achieve the total number of credit hours required for his or her degree. College-wide electives may be selected from any department and program in the College.

Special Programs

Comedy Studies: A Semester at The Second City™

The Theater Department of Columbia College Chicago and The Second City™ have created a semester-long program of courses in the study of comedy which are taught by the experts in comedy at the Second City Training Center in Chicago, with college credit provided by Columbia College Chicago. The program provides a unique opportunity to study full-time at The Second City™, the nation's center of comedy and satire, for an entire semester.

The Comedy Studies Program is open to any college undergraduate with a minimum of junior-level status who has a demonstrated interest in performance, comedy writing, and improvisation. All students enrolled in the program take the same full load of 16 credit hours during the 15-week semester. All classes are held at The Second City Training Center in Chicago.

[More about Comedy Studies...](#)

ESL Program

The English as a Second Language (ESL) program offers specialized sections of college-level writing, reading, and public speaking courses to Columbia College students with home/heritage languages other than English who have studied in the United States for fewer than eight years. These courses share goals and objectives with non-ESL sections, but are designed to specifically address the needs of ESL students, with smaller class sizes and specialized instruction.

[More about the ESL Program...](#)

Literacy Program

The Literacy Program offers courses in reading and writing that enhance students' academic and cultural literacy. The program is also the home of "Sharing Cultures," a trans-national online collaboration between basic writing courses at Columbia College and Nelson Mandela Metropolitan University in Port Elizabeth, South Africa. The Literacy Program also plans and coordinates the English component of the Bridge program and the department's retention efforts.

[More about the Literacy Program...](#)

Honors Program

Honors courses enhance the academic rigor of courses in Columbia's LAS Core. As such, students best suited for Honors courses and the Honors Program are those who are ambitious, eager for greater challenges, independent in their learning and course work, and active participants in class discussions. Because every student at Columbia takes the LAS Core Curriculum, every student potentially has the opportunity to be invited to join the Honors Program.

[More about the Honors Program...](#)

Semester In L.A.

Semester In L.A. is an opportunity for Columbia Collage Chicago students to experience the business of Hollywood first hand on a studio lot with industry professionals. It is a five-week immersion program in which the student maintains full-time status through an intensive educational experience. The program is multi-disciplinary and includes Film & Video, Television, Marketing, Journalism, Music, and Arts, Entertainment Media Management students.

[More about Semester in L.A...](#)

Critical Encounters

Critical Encounters is an ongoing series of yearlong college-wide examinations of important social issues that focus, challenge, and complicate the thinking of all members of the Columbia College Chicago community. Through the curriculum, class work, co-curricular activities, and a variety of public events such as art exhibitions, performances, and multimedia communications, Critical Encounters will enable faculty, students, staff, and the community to voluntarily collaborate toward a more complex understanding of the role and responsibility of the arts and media in shaping public attitudes, opinions, and knowledge.

[More about Critical Encounters...](#)

Majors & Programs A-Z

Columbia's curriculum provides educational opportunities in the arts, communication, and public information fields within the context of a liberal arts education. Course offerings in major subject areas combine conceptual study with practical application, resulting in realistic career preparation.

To balance their professional education, undergraduate students take a range of courses selected from the LAS Core Curriculum. Students select courses in social sciences, humanities, languages, English, science, mathematics, and history. These courses play an essential role for students in the arts and media by integrating their technical expertise with a broader spectrum of knowledge reflected in the cultural history of societies and by providing a basis for life-long learning.

Undergraduate students may elect to chart a fully individualized interdisciplinary course of study that is not among those offered as a major at Columbia. An interdisciplinary major provides a formally recognized and well-advised program that meets student-defined career and academic goals within a selection of courses from general education and major-granting departments or programs.

Major

Advertising Art Direction, BFA

Our BFA in Advertising Art Direction program trains students to visually communicate to consumers about the products, services, or ideas of their clients. Through the classroom experience, students learn multiple roles: creative director, market researcher, photographer, illustrator, copywriter, and television director. They are trained in visual problem solving, creative strategic planning, branding, copywriting, marketing analysis, advertising theory and advertising photography. Just as in the industry, students often work in teams to complete projects, verbally and visually expressing their ideas to colleagues and instructors. Projects include advertising campaigns comprised of television commercials, collateral marketing, point-of-purchase advertising, out of home advertising, guerrilla marketing and related ancillary new media. Professional art directors and creative directors from Chicago's agencies teach many of our classes.

Upon successful completion of this program, students will be able to:

- Describe, analyze, and interpret advertising art concepts within social, historical and theoretical contexts.
- Interpret and express advertising art concepts and solutions in multiple media that respond to client's advertising objectives and reflect marketing trends, consumer attitudes, and social changes.
- Apply the appropriate knowledge, skills, materials, technical processes, research methods, and conceptual thinking to visual problem solving, creative strategic planning, copywriting, marketing analysis, and advertising photography.
- Present a succinct, cohesive, critically edited and substantive body of work.

Our well-integrated arts core curriculum combined with liberal arts courses further develops our students' education. Students also have the benefit of access to Chicagoland advertising community events and our professional internship program. The Professional Portfolio Development course assists graduating seniors with practical preparation for the transition from student to professional practitioner. In Chicago there are more than 500 advertising agencies employing over 15,000 people. A large number of international agencies are headquartered here, including Leo Burnett, J. Walter Thompson, and DDB, along with numerous medium sized agencies and specialty boutique firms, so Columbia graduates are surrounded by professional opportunities.

A grade of "C" or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

For students who have already completed a Bachelors degree in another field, the Art & Design Department offers a Second Bachelor of Arts in Advertising Art Direction.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Art and Design, BA

The Bachelor of Arts degree in Art and Design allows students to explore an alternative and/or broader approach to Art & Design studies. Taking advantage of this curriculum allows students to cross disciplines and techniques from the entire department. This degree requires fewer credit hours than the BFA degrees and allows for a more tailored educational experience. Students may investigate a broader range of interests or focus in one area at a slightly quicker pace.

Upon successful completion of this program, students will be able to:

- Describe, analyze, and interpret visual and material works of art and design within social, historical and theoretical contexts.
- Research and conceptualize art and design projects from inception to completion.
- Employ two-dimensional design and three-dimensional design principles to communicate visual ideas using drawing, photography, and other techniques.
- Apply the appropriate knowledge, skills, materials and technical processes, research methodologies and critical thinking to produce works across multiple art and design disciplines.

Bachelor of Arts students take the full range of our foundation courses: Art History I and II, Beginning Drawing, 2-D Design, 3-D Design, and Photography. Except for BFA-specific capstone classes, and assuming that the appropriate prerequisites have been fulfilled, students may subsequently take courses in several disciplines. BA students may also enjoy membership in Art and Design student organizations and may be invited to participate in student exhibitions and competitions, lecture series, and special offerings such as the Columbia Arts/Florence Summer program.

Bachelor of Arts graduates will be qualified for any number of careers within the fields of art and design and have the ability to pursue graduate study. Our Portfolio Center will help students prepare a professional portfolio that will serve them well. Graphic design firms, advertising agencies, art galleries, and studio apprenticeships are only a few of the possible professional opportunities available to our graduates.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Art and Materials Conservation, BA

The BA program in Art and Materials Conservation was developed observing the American Institute for Conservation guidelines and offers students intense training in chemistry, materials science, studio art, and the humanities, as well as a year of study and hands-on practice at the Lorenzo de' Medici Italian International Institute in Florence, Italy. Upon completion of the program, students will be prepared for graduate study or for work in the field. They will have gained a solid foundation in the philosophy and ethics of art conservation and preservation. Further, students will have gained a deep understanding of the scientific basis of art and materials conservation.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Art History, BA

Art History provides skills in analyzing and interpreting art in relation to its historical and cultural contexts. Students learn how art acquires and conveys meaning by exploring the interactions among artists, objects, patrons, and society at large across a broad spectrum of media, cultures, and periods. Unlike art history programs at other colleges, the curriculum at Columbia College Chicago emphasizes fields of study outside the traditional canon of western art history. Our students specialize in one of four areas – modern and contemporary art, history of design, history of photography, and global art. These areas provide exciting perspectives on our visual and cultural environment and reflect the inclusive and interdisciplinary nature of art and art history today.

Upon successful completion of this program, students will be able to:

- Describe, analyze, and interpret artworks and other cultural objects.
- Write well-constructed essays using the terms and critical concepts of art history and visual culture studies.
- Practice effective research skills, including evaluating research sources, using electronic databases and primary source archives.
- Create projects that engage with art history and visual culture through innovative formats that involve collaborative and interdisciplinary processes.
- Write and present original scholarship that is appropriate for submission for publication or as a writing sample in applications to graduate programs, internships, fellowships, and jobs in the field.
- In addition to courses in art history, students pursuing this B.A. take courses in the Art + Design Foundation, in order to gain a better understanding of the conceptual and technical skills needed by artists. The program culminates in a capstone course in which students engage in in-depth research on an art historical topic of their choice.

Training in art history prepares students for a wide variety of professional opportunities or for further graduate study. Graduates with a B.A. in Art History typically pursue art-related careers in museums and art galleries, art criticism and publishing, arts management, and cultural advocacy.

A grade of “C” or better is required in all major coursework.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Art History is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Arts Management, BA

The BA in Arts Management equips students with the competitive advantage needed to support careers in creative sectors such as music promotion and distribution, live entertainment and the performing arts, museums and galleries, traditional and new media, and professional and collegiate sports.

At the forefront of 21st century arts management, the department prepares students to succeed in today's dynamic arts and media industries. With entrepreneurial thinking, strategic leadership, and social responsibility at the core of the program, the practical knowledge and skills gained are applicable to students of all artistic disciplines and are essential for self-managers, entrepreneurs, and arts and media professionals.

The full-time and adjunct faculty of more than 150 renowned academics and creative professionals integrate current industry practices into the classroom. With close to 900 arts management students and a global network of alumni our influence as leaders in the field of arts, entertainment, and media is worldwide.

Students majoring in Arts Management study a core of management fundamentals with the option to choose from six discipline-specific concentrations: advanced management, live and performing arts, media management, music business, sports management, and visual arts management. Each concentration combines conceptual and theoretical learning with practical experience.

Successful Arts Management graduates will be able to:

- Understand the fundamentals of managing creative organizations and professionals.
- Apply critical thinking, problem solving, and communication skills to the entrepreneurial management of the creative sectors.
- Analyze trends, opportunities, and challenges to compete successfully in a rapidly changing global environment.
- Lead the next generation of creative ventures.
- Launch self-sustaining creative careers.

A grade of "C" or better is required in all major coursework.

For students who have earned a Bachelors degree previously, Columbia offers a Second Bachelor of Arts in Arts Management.

[View the Requirements for this Major](#)

[Learn about this Department](#)

Concentrations

Advanced Management

[View the Requirements for this Concentration](#)

Live and Performing Arts

[View the Requirements for this Concentration](#)

Media Management

[View the Requirements for this Concentration](#)

Music Business

[View the Requirements for this Concentration](#)

Sports Management

[View the Requirements for this Concentration](#)

Visual Arts Management

[View the Requirements for this Concentration](#)

ASL-English Interpretation, BA

Established in 1993, the ASL-English Interpretation Department at Columbia College offered the first Bachelor of Arts in Interpretation in the state of Illinois. The four-year major is designed for students who want to pursue careers as interpreters. The core curriculum provides a coherent plan of study through courses in American Sign Language, deaf culture, linguistics, the theories and skills involved in interpreting and transliterating, multicultural issues, and a two-semester interpreting and transliterating practicum, which includes interpreting fieldwork supervised by professional mentor interpreters.

In order to be successful interpreters, students in the major at Columbia will need to acquire mastery of standard American English, fluency in American Sign Language, and familiarity with public speaking techniques, as well as sensitivity to multicultural issues and challenges in interpersonal communication.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Audio Arts and Acoustics, BA

The major in Audio Arts and Acoustics is actually a collection of diverse programs or concentrations, all in the broad area of professional audio.

The curriculum consists of four levels of classes. Incoming freshman will start with introductory courses that expose students to the theory, craft, and aesthetic common to all the concentrations. These elements are developed throughout the core curriculum. Upon successful completion of the core, the student chooses a concentration, where the focus will narrow to a specific discipline within professional audio. At this level the student is expected to develop skills and begin to demonstrate the ability to function independently. The final level consists of a series of capstone courses in which the student is expected to demonstrate a high level of functioning, including a developed sense of aesthetic, a command of the theory, and the ability to function independent of the professor.

Students who successfully complete the program are prepared for entry-level employment in various areas of professional audio such as recording studios, acoustical consulting firms, the film and television industries, sound reinforcement companies, system contractors, and more.

[Learn about this Department](#)

Concentrations

Acoustics

The Acoustics concentration prepares students for entry-level positions with consulting and engineering firms practicing in the areas of architectural acoustics and/or environmental acoustics. The program also provides graduates with the academic preparation for continued studies.

The main educational goal of the concentration is to offer students a holistic understanding of acoustics as a discipline by presenting all of its components—theory, practices, and aesthetics. Theoretical and applied elements of acoustics are introduced in Architectural Acoustics, Acoustics of Performance Spaces, Environmental Acoustics, Studies in Transducer Theory, and Engineered Acoustics, while courses like Acoustical Testing I, Acoustical Testing II, and Acoustical Modeling give students the opportunity to analyze and to solve real-world problems. The physiological and psychological aspects of sound perception and interpretation are introduced in Studies in Hearing and in Psychoacoustics, while the aesthetic element of the discipline is furthered in most of the other courses, through

examples selected from the instructors' professional portfolio and through discussions that address contemporary issues in acoustics.

[View the Requirements for this Concentration](#)

Audio Design and Production

The aim of the Audio Design & Production Concentration is to prepare students for careers in music recording, audio post-production, audio for multi-media communications, and sound design.

With the increased availability of audio technology, most notably through the “desktop revolution,” former clients of recording studios now find themselves doing so much audio work day to day that it has become cost effective to build and maintain their own audio production facilities. Advertising agencies, corporate A/V departments, and commercial and popular music producers and musicians now have their own “in-house” recording facilities. Additionally, we have seen the birth of new media forms, in which audio production is an integral part. These would include Web design and authoring; real-time Web media; CD ROM publishing; and sound design for theater, broadcast, and multi-media. Sound as a stand alone artistic experience has also grown and matured as an independent means of expression. So-called “Audio Art” has become a distinct form of performance/creative art, which is practiced, exhibited, and distributed all over the world. These are all now potential clients and projects to the audio production specialist.

Students graduating in this concentration will be versed in the theory, aesthetics, and practices of recording, multi-track audio production, and post-production. They will be fully prepared to work in a variety of formats and environments from large-format recording studios to those smaller “desk-top” environments. We make sure that students recognize the ever-changing and increasingly diverse nature of these technology sensitive industries.

As students of a liberal arts program, they will develop communication skills in, and an aesthetic understanding of, the different industries they may serve. This will prepare them to interact more effectively with peers and clients.

[View the Requirements for this Concentration](#)

Audio for Visual Media

The Audio for Visual Media concentration prepares students for audio careers in film, video, and related visual media. Students study the theory and practice of sound track design, recording, editing, and mixing sound in relationship to story structure. Students develop an understanding of aesthetic principles as well as communication and professional skills that allow them to effectively pursue their future goals. Audio for Visual Media is a collaboration between the Film and Video Department and the Audio Arts and Acoustics Department, requiring students to complete courses in each department.

[View the Requirements for this Concentration](#)

Live and Installed Sound

The Live & Installed Sound Concentration addresses the technology and art of configuring, installing, and operating sound systems for everything from music and theater performances to civic or corporate events, religious services, and public announcement environments, through equal parts theory, aesthetics, and hands-on operation. As different as they may appear, live sound engineers and systems contractors are joined by a common goal: to successfully accomplish a desired sonic outcome in real-time contexts. Live and Installed Sound skills are expertly taught in our Department and are widely sought after by the relevant industries.

[View the Requirements for this Concentration](#)

Creative Writing, BA

[Learn about this Department](#)

Concentrations

Nonfiction

The English Department's major in Creative Writing: Nonfiction introduces students to a variety of forms in nonfiction and helps them explore the history of the genre and find a way of creating nonfiction that is individual and original. By graduation students will have a clear sense of how open creative nonfiction is to new modes of expression and will be well-versed in some major aspects of the history of its genres, such as the essay, memoir, autobiography, and diary. Students will also acquire the writing and editing skills that will help them to find employment when they graduate or to enter graduate programs in nonfiction at schools such as Iowa, Pittsburgh, Minnesota, or George Mason universities.

The foundation of the concentration are the Workshops in Creative Nonfiction: Beginning, Intermediate, and Advanced. Students will also take courses focused on reading various genres of creative nonfiction and major nonfiction authors. Other classes will combine craft with readings in the theoretical underpinnings of nonfiction and will introduce students to a wide variety of forms such as autobiography, essay, the graphic comics, memoir, aphorism, travel writing, etc. To broaden their writing experience in the major, students will take classes in genre writing, such as Journal Writing, Memoir, Writing for New Media, Comedy Writing, or Writing for the Arts, and they will also take a Beginning Poetry Workshop. As part of Columbia College's interdisciplinary focus, students will also take two elective classes from a range of other departments, including Journalism, Fiction, and Humanities, History, and Social Sciences. In the English Department, students will be required to take a number of literature classes. The capstone experience for students will be the creation of a portfolio representing their best work.

[View the Requirements for this Concentration](#)

Poetry

The English Department's major in Poetry helps students discover their own voices as poets and acquire the knowledge and craft necessary to write and publish poetry of power and sophistication. Graduates of the program are familiar with a wide range of models and formal strategies, as well as the history of poetry. Students acquire the skills in editing, critical writing, and professional writing necessary to find employment upon graduation. They also are prepared for entry into distinguished MFA programs such as those at Brown University, Bard College, and the University of Iowa.

The gateway courses in the major are Poetry Workshop: Beginning (52-1500) and Introduction to Poetry (52-1602). From there, students are poised to begin a sequence of poetry workshop classes, including the required two intermediate and two advanced workshops, and to begin their three-course poetry literature requirements. Poetry literature requirements are organized according to literary periods to give students a broad range in the study of history and aesthetics: students take one course in the contemporary era, one in the modernist era, and one in pre-20th-century poetry. In addition to required poetry literature courses, students take two courses in any of the literature electives offered in the English Department. While both writing poetry and writing about literature, students build toward the required Poetics course (52-3510), which combine the writing of poetry with the study of theory and poetics, and the Thesis Development Seminar (52-3520), their capstone experience in Poetry, in which students produce a chapbook-length thesis of poems. To practice moving from the compressed form of poetry to longer prose forms, students also are required to take Creative Nonfiction Workshop Beginning (52-1900). As part of the English Department's commitment to interdisciplinary writing in the major, students also take two interdisciplinary writing electives. These electives can include courses such as Reviewing the Arts (52-2816), Writing for Comedy (52-2814), Poetry Workshop: Performance (52-2510), Literary Magazine Editing: Columbia Poetry Review (52-4502), Literary Magazine Production: Columbia Poetry Review (52-4503), or our rotating Forms of Poetry (52-4530) and Craft Seminar (52-4531) courses. Examples of Forms of Poetry courses include Forms of Poetry: Multicultural Forms and Forms of Poetry: Metric, Stanzaic, Folk, and Experimental Traditions. Examples of Craft Seminar courses include Craft Seminar: Poetry Translation and Craft Seminar: Literary Collage and Collaboration.

[View the Requirements for this Concentration](#)

Cultural Studies, BA

Cultural Studies at Columbia College explores culture in its richly varied forms and processes from an interdisciplinary perspective. The program seeks to help students understand aesthetic, political, social, and economic relationships between cultural production and reception. It also considers the civic dimension of cultural practice by viewing these practices from standpoints of ethics and social justice. And, finally, it strongly emphasizes the active involvement of all forms of cultural knowledge and social action in the everyday life of local and global communities.

Cultural Studies deals with the dimensions of everyday culture, yet is not limited to them; it addresses the traditional and the novel, the familiar and the foreign. Cultural Studies examines the cultural collaborations, borrowing, and

blending of diverse groups, exploring the centers as well as the margins of cultural production. The major emphasizes critical thinking, civic engagement and creative practices. Housed in the department of Humanities, History and Social Sciences, the program is enriched by an exciting array of faculty studying a wide range of disciplines, geographical areas and historical periods. Because Cultural Studies has such an extensive scope, it includes, yet moves beyond, the boundaries of ethnic, area, and critical studies.

Columbia College's innovative program in Cultural Studies includes rigorous course work in theory and praxis: integrating theoretical analysis with cultural production. Students will complete a series of core courses in the major as well as advanced seminars in Cultural Studies; a broad range of elective courses drawn from each of the three schools in the College, including arts, media and foreign language courses; and have the opportunity to complete either a yearlong Capstone Research Thesis or a yearlong Capstone Internship in Cultural Studies. These intensive Capstone experiences provide a bridge between a student's formal undergraduate education, preparing them for future employment or graduate school. Participation in study abroad is highly recommended, particularly through the major's exchange program with the University of East London.

The Cultural Studies program publishes Cultural Landscapes, an open-access, online academic journal whose Managing Editor is a Cultural Studies student. The journal has a special commitment to publishing the work of undergraduate students, graduate students, and emerging scholars in the field of Cultural Studies. The program also hosts an ongoing Colloquium series with visiting Cultural Studies scholars from around the world and other programs of public intellectual engagement.

Our graduates become active participants in society who blend strong skills in creative/critical thinking with written, oral, and visual communication. Many of our students go on to attend graduate school in North America and abroad, while others find employment in cultural institutions, the nonprofit sector, public policy work or corporate settings.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Dance, BA

The BA program is intended for students who wish to make dance the focus of their undergraduate education but who also desire the opportunity to electively explore other areas of interest (including coursework that will complement and support their commitment to dance) as part of their college learning experience. The Dance major requires substantial practice in physical performance across a variety of movement disciplines. The program features additional coursework in the breadth of the field, including work in somatic practices, historical and cultural perspectives, and a core-course sequence in dance making. The requirements for the BA allow enough time and credit hours for students to explore other fields and additional courses in dance through elective courses or minors. The majority of our students pursue the BA degree.

Upon completion of their coursework dance majors graduating with a BA in Dance will:

- be skilled contemporary dancers with substantial physical performance abilities.
- be able to actively engage in dancemaking through choreography, improvisation and performance.
- be knowledgeable concerning historical, cultural, scientific and theoretical information and perspectives on dance.

- be knowledgeable concerning dance pedagogical practices and functional body mechanics.
- be able to describe, analyze and interpret dance works.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Standards of Performance

The Dance Department expects exemplary effort and accomplishment from our BA candidates. Failure to meet one or more of the following expectations will result in review of the advisability of a candidate's continuation within the program. BA candidates in dance must:

- Pass all required courses with grades of C or better.
- Advance through technical requirements in a timely manner.
- Exhibit engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BA in Dance

Transfer students seeking the BA degree must be in full-time residence a minimum of three semesters (excluding summers) and must complete: a minimum 10 credit hours of technical requirements, both required courses in the dance making sequence, and no fewer than 21 credits total within the department. Any prior dance courses will be evaluated for equivalency with Columbia College's Dance Department requirements. A limited number of transferred courses may be allowed to stand in place of program requirements.

For students who have already earned a Bachelors degree, a Second Bachelor of Arts is offered in Dance.

Dance, BFA

The BFA program is intended for students with professional aspirations and includes courses that in their breadth and depth prepare students to enter the field as young artists. At 78 credit hours in the major, the demands of the BFA program are significant. The possibility of a minor in another subject area within a standard four-year course of study is essentially eliminated. Therefore, the BFA is most appropriate for students who are ready to make a definitive commitment to dance. Acceptance into the BFA program requires formal application sometime between 45 and 60 credit hours of completed coursework at Columbia College Chicago.

The BFA program requires a substantial commitment to and accomplishment in physical training with inclusive proficiency requirements in the most advanced levels of both contemporary dance and ballet. The program features additional sequenced coursework in somatic practices, historical and cultural perspectives, music and rhythm, dance theory and applications, and dance pedagogy, as well as a core sequence in dance making, devoted to the development of creative voice and abilities. BFA candidates must select a concentration in either Pedagogy or Dancemaking.

[Learn about this Department](#)

Concentrations

Dancemaking

Upon successful completion of the Dance major with a concentration in Dancemaking, students will:

- Be skilled contemporary dancers with substantial physical performance abilities who are prepared to enter the field at a professional level.
- Be able to actively engage in dancemaking through choreography, improvisation and performance and successfully produce their original work.
- Be knowledgeable concerning dance pedagogical practices and functional body mechanics and able to apply this knowledge to their teaching, dancing and directing.
- Be able to describe, analyze and interpret dance.

[View the Requirements for this Concentration](#)

Pedagogy

Upon successful completion of the Dance major with a concentration in Pedagogy, students will:

- Be knowledgeable concerning functional body mechanics and be able to apply this knowledge to their teaching and dancing.
- Be able to plan and present appropriate material and offer constructive feedback utilizing a variety of educational methods.
- Be able to actively engage in dancemaking through choreography, improvisation and performance and apply these skills in the practice of teaching dance.
- Be skilled contemporary dancers who are able to apply their technical abilities as a physical role model while teaching.
- Be knowledgeable concerning historical, cultural, scientific and theoretical information and perspectives on dance and understand how their work fits into this larger context.
- Be able to describe, analyze and interpret dance.

[View the Requirements for this Concentration](#)

Performance Standards

The Dance Department expects exemplary effort and accomplishment from our BFA candidates. Failure to meet one or more of the following expectations will result in review of a candidate's continuation within the BFA program. BFA candidates must:

- Pass all required courses with grades of C or better and maintain a minimum 2.5 GPA.
- Complete Dance-making II (33-3383) with a grade of B or better.
- Advance through technical requirements in a timely manner.
(Technical level should generally match their matriculation standing; that is, first year is level one, second year is level two, and so on.)
- Exhibit full engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BFA in Dance

Transfer students seeking the BFA degree must be in full-time residence a minimum of four semesters (excluding summers) and complete a minimum of 50 credit hours of required coursework, including all required courses beyond the core, within the Columbia's Dance Department. Any prior dance courses will be evaluated for equivalency with our requirements, and a limited number may be allowed to stand in place of program requirements.

Early Childhood Education, BA

The Early Childhood Education program at Columbia College Chicago provides students with the opportunity to complete both their Bachelor of Arts and a professional credential. Students who successfully complete the program earn an IL Type 04 Certificate, which enables them to teach children, birth through the third grade.

The program is unique in its emphasis on the arts for early childhood educators. Students complete at least 18 credit hours of work in a focused course of study in the visual arts, performing arts, or a defined area of language and culture. The arts are also integrated into all Early Childhood courses by the instructors and by Columbia artists who serve as consultants and guest lecturers. The program honors multiple routes to understanding in its own students and employs teaching strategies that parallel those that its graduates are prepared to use in their own work with children. Significant emphasis is placed on the Reggio Emilia Approach.

[View the Requirements for the Major](#)

[Learn about the Department](#)

Fashion Business, BA

The Fashion Business major offers instruction in fashion management with the related technical and professional areas of fashion merchandising, retailing, and the art of the entrepreneur. The curriculum integrates studies in marketing, fashion merchandising, design, and liberal arts tailored to individual career goals.

Fashion is art and sociology and ultimately reflects the aesthetic taste, political mood, economic condition, technical achievements, and social status of the wearer through the personal expression of dress. Fashion as an industry includes research, production, merchandising, and marketing. The opportunity to explore creativity and practicality is the

foundation for a successful career in the fashion profession and must include an understanding of the integration of these elements.

Upon successful completion of this program, students will:

- Demonstrate and understanding of the fundamentals of managing creative organizations and professionals.
- Apply organizational, economic, legal, marketing, and communication concepts to the management of creative sectors.
- Analyze trends, opportunities, and challenges and evaluate their impact on the field.
- Utilize arts management skills to launch a creative career.
- Work in collaboration to propose and execute solutions in the fashion industry.
- Critically contextualize and analyze ideas and work in relation to dress and fashion history.

A grade of “C” or better is required in all major coursework.

For students who have already earned a Bachelors degree, a Second Bachelor of Arts in Fashion Business is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Fashion Design, BFA

An exciting future awaits students within the Fashion Design program. The curriculum offers a pragmatic approach to the many areas of the fashion industries. Students experience and explore the dynamically creative, real world of fashion design. The Fashion Design curriculum offers the creative foundation from which students can grow as artists and acquire skills related to the profession.

Students who successfully complete this program will:

- Demonstrate an understanding of and application evidenced by the ability to effectively interpret and express art and/or design concepts and solutions in written/verbal/visual/sensorial format.
- Effectively apply materials, techniques, technology, vocabulary/terminology relative to desired end product and solution.
- Demonstrate an understanding and application of the history, theory, context, and practice of fashion, art, and design evidenced by the ability to contextualize thoughts and ideas in reference to socio-historical context as it applies to concept, practice, and product.
- Apply the above referenced skills and abilities in conjunction with creative problem solving, concept development, and design execution.
- Describe, analyze, interpret, and contextualize one’s own work and the work of others.
- Develop and maintain effective, ethical, professional and sustainable work habits (including time management, project organization, and awareness of environmentally sensitive working practices).
- Develop and present a succinct, cohesive, professional body of work.

Fashion is art and sociology and ultimately reflects the aesthetic taste, political mood, economic condition, technical achievements, and social status of the wearer through the personal expression of dress. Fashion as an industry includes research, production, merchandising, and marketing. The opportunity to explore creativity and practicality is the foundation for a successful career in the fashion profession and must include an understanding of the integration of these elements. The Fashion Design BFA program enables the students to excel as art professionals within this ever-evolving profession. Students participate in a true fashion experience throughout their education with exposure to recognized guests designers, industry leaders, and accomplished alumni, and through fashion competitions, presentations, and exhibitions.

Students seeking to enter the BFA program in Fashion Design must apply in the Fashion Studies Department. A grade of “C” or better is required in all major coursework.

For students who have already earned a Bachelors degree, a Second Bachelor of Arts is offered in Fashion Design.

[View the Requirements for this Major](#)
[Learn about the Department](#)

Fiction Writing, BA

The Fiction Writing Department offers a writing program leading to a Bachelor of Arts in Fiction Writing. The program is structured around the nationally acclaimed Story Workshop® method of teaching writing, originated and developed by the department’s former chairperson, John Schultz. The Story Workshop courses teach the writing of fiction and creative nonfiction. The department also offers a variety of critical reading and writing classes, as well as elective specialty writing courses such as science fiction, writing for children, creative nonfiction, playwriting, tutoring/teaching, and publishing on a level and scope unequaled in undergraduate programs. Columbia writing graduates have published widely in all of these areas.

The Fiction Writing Department’s goal as stated in its mission is to prepare students for a wide range of careers in creative writing—including the writing of novels, short stories, creative nonfiction, and scripts—and in jobs where effective communication, creative problem-solving, and group relationship skills are crucial factors. This goal is reflected in the following assessable departmental learning outcomes:

Students receiving a Bachelor of Arts Degree in Fiction Writing will:

- Be able to use a variety of narrative techniques, written forms, and revision strategies to create effective fiction and nonfiction.
- Demonstrate an understanding of the relationship between effective oral communication and effective writing.
- Demonstrate an understanding of the relationship between effective reading and effective writing.

- Be able to read and respond critically and creatively to a wide diversity of texts, experiments, and techniques in prose forms.
- Demonstrate knowledge of the literary marketplace and processes crucial to publishing their writing.
- Apply creative problem-solving, effective written and oral communications, and critical thinking to their preparation for graduate studies, writing-related careers, and other professions.

The Fiction Writing Department also offers an interdisciplinary Bachelor of Arts in Playwriting, a minor in Fiction Writing and interdisciplinary minors in Playwriting and Creative Nonfiction. For students who have already earned a Bachelors degree, the department offers a Second Bachelor of Arts in Fiction Writing.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Fiction Writing, BFA

The Bachelor of Fine Arts in Fiction Writing is a natural extension of the Bachelor of Arts program, which may be seen as the foundation upon which the more rigorous BFA is constructed.

Students receiving a Bachelor of Fine Arts Degree in Fiction Writing will:

- Be able to use a variety of narrative techniques, written forms, and revision strategies to create effective fiction and nonfiction.
- Demonstrate an understanding of the relationship between effective oral communication and effective writing.
- Demonstrate an understanding of the relationship between effective reading and effective writing.
- Be able to read and respond critically and creatively to a wide diversity of texts, experiments, and techniques in prose forms.
- Be informed and knowledgeable about the literary marketplace and processes crucial to publishing their writing.
- Apply creative problem-solving, effective written and oral communications, and critical thinking to their preparation for graduate studies, writing-related careers, and other professions.
- Assemble a Writer's Portfolio which shows evidence of understanding of purpose, originality of conception, engaging subject matter, developed technique, and is of publishable quality, and professional in appearance.
- Exhibit a sound understanding of related theory and practice in a BFA thesis of publishable and professional quality.

The BFA program reflects the kind of work in which many of our students are already engaged, while retaining the crucial component of an enlightened liberal arts education that all writers must possess. A service learning or internship component is required, and students choose between two capstone courses that provide a culminating experience leading to products (a portfolio of creative work or a teaching journal/essay) with specific career outcomes. This degree prepares students who anticipate entering graduate school in creative writing and encourages even more vigorous development and application for those seeking employment in writing-related professions. Finally, through a variety of

recommended courses in other departments, this program provides solid, focused pathways for students to extend their applications of training in fiction writing and to explore interdisciplinary possibilities.

Each successful BFA candidate will complete an approved prose thesis. The content and length of this work will be determined in consultation between the candidate and the designated thesis advisor. The thesis is expected to be of publishable quality, and will be part of the student's portfolio.

Students who wish to pursue the Bachelor of Fine Arts in Fiction Writing must apply for this program in the Fiction Writing Department. A minimum grade of "C" or better is required in all major coursework, as well as a 3.0 or better grade point average in the major.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Film and Video, BA

Film and Video majors must complete 52 credits in the major. Students begin by taking foundation courses that cover story development, the history and aesthetics of film and video, technical fundamentals, and the craft basics of the filmmaker at work. Once the foundation curriculum is completed, students may take advanced classes across a wide variety of specialties including Audio for Visual Media, Cinematography, Critical Studies, Directing, Documentary, Postproduction, Producing, Screenwriting, and Animation (Traditional and Computer). Students may choose to concentrate in one of these areas or pursue the Film & Video major without a concentration and build their degree with a personalized mix of courses from across the department's offerings.

[Learn about the Department](#)

Requirements for the Major

1. Foundations of Film & Video: All students are required to take a series of basic film and video classes to introduce them to fundamental concepts, including story, collaboration, and phases of production. These courses prepare them for advanced study in Film & Video.
2. Advanced Study in Film & Video
 - a. Film & Video Major Without a Concentration: Students who choose to complete a general degree in Film may design a course of study across the concentrations. This further study must total at least 52 credits including the Foundations of Film & Video, and for each course the student must have the appropriate prerequisites. Students pursuing this option are expected to regularly seek faculty advice so they follow the most effective sequence of study in realizing their career goals.
OR
 - b. Film & Video Major with Concentration: Students who choose to concentrate in one aspect of Film then complete the 52-credit-hour degree requirement with a specific course of study to prepare for

their chosen professional specialization, usually in a custom designed and equipped center with its all-important sense of community.

[View the Requirements for this Major](#)

Concentrations

Animation

The Animation program offers the experience of animation through hands-on access to state-of-the-art equipment and facilities in the Animation Center. The student is urged to explore no singular approach to the art form, instead remaining open to the possibilities of this powerful communications tool. Whether enrolled in traditional or computer concentrations, students first learn the art of timing, movement, and storytelling by taking a series of classes that teach both the skill and origin of the animation process.

[View the Requirements for this Concentration - Computer Animation, Traditional Animation](#)

Cinema Studies

For Cinema Studies majors, the concentration offers in-depth study of genres, filmmakers, national cinemas, film movements, and other critical and historical approaches to the screen arts. This constitutes a rich preparation for graduate work or careers in film writing and criticism.

[View the Requirements for this Cocentration](#)

Cinematography

The Cinematography concentration offers a curriculum that develops a comprehensive knowledge of all aspects of the camera assistant's, camera operator's, and director of photography's work. It covers 16mm and 35mm film formats and equipment, electronic imaging, image optics, visual effects, lighting, and laboratory practices. Students learn to develop and execute visual concepts that give full expression to the underlying intentions and complexities of narrative, documentary, and experimental projects, and to develop strategies to communicate with all the creative and technical contributors to the film production process.

[View the Requirements for this Concentration](#)

Directing

The Directing concentration trains students in all aspects of fictional directing, including analysis of dramatic texts, casting of actors, rehearsal procedures, direction of performance, and application of camera to dramatic material. Work on a Director's Breakdown includes the preparation of storyboards, ground plans, brackets, and shooting scripts. Advanced coursework emphasizes collaboration with producers, editors, directors of photography, and production designers. Our faculty represents a variety of directorial backgrounds and approaches. The goal is for students to develop personal directorial styles based on solid technique, a responsive inner life, and a critical awareness of the world around them.

[View the Requirements for this Concentration](#)

Documentary

The Documentary curriculum and the specially equipped Michael Rabiger Center for Documentary are dedicated to a vision of documentary filmmaking that places people above product, exploration and discovery above pre-conception. We validate tolerance and understanding, and emphasize the power and responsibility documentary makers have in a world where communication is dominated by the moving image media. Students are encouraged "to grasp the lived reality of people and to convey the quality of their experience." The curriculum prepares students for work in the many varieties of non-fictional filmmaking and emphasizes the dynamic interplay among reality, experience, and representation. Many fiction directors also find they benefit from exposure to the direct, improvisational training Documentary provides.

[View the Requirements for this Concentration](#)

Post-Production

Through training in a custom-designed Post-Production Center, students prepare for careers in offline and online picture and sound editing, digital and optical effects design and creation, and post-production supervision. Using 16mm and 35mm film, film digitally transferred via the Center's telecine, or material shot in digital video or sound acquired digitally, Post-production students learn the craft's vital function in structuring and pacing film, video, and multimedia productions across all the moving image modes, from fiction and documentary to experimental screen art. They work closely with directors and producers to maximize the strengths of field footage and to realize the specific aims for each project through the creative and imaginative interplay of sound and vision. The concentration also emphasizes the history and aesthetics of editing and utilizes a range of non-linear digital platforms and associated techniques.

[View the Requirements for this Concentration](#)

Producing

Good producers work to ensure that screen productions exceed the reasonable sum of the myriad elements from which they are crafted. In the department's Producing Center, film and video makers acquire the skills to pitch film and video ideas to producing entities within the existing system of professional film production and financing. They also learn

how to manage a full range of productions across the moving image media and how to sell completed works to a producer/distributor. Courses emphasize merging the creative and business skills necessary to: find material, conduct research, productively employ “people management” skills and networking strategies, develop project proposals, build creative teams, and interact with creative and technical personnel. Students are taught how to negotiate, finance, and distribute creative work for the screen according to the aims, content, and approach of any particular project. Career outcomes may be in producing, line producing, and production management, and senior students are eligible to apply to participate in our Semester in L.A program.

[View the Requirements for this Concentration](#)

Screenwriting

In the Screenwriting Center students learn storytelling for the screen through a managed regimen of in-class and out-of-class experience that emphasizes the essential mix of imagination and craft in screenwriting. They hone their skills in observation, communication, and visualization, and receive instruction on structure for screenwriting and how to employ written language to articulate dramatic and visual expression. Through constant practice and self-reflection they learn story development, re-writing, story analysis, constructive critique, and a range of strategies for selling scripts. The curriculum is designed for both those solely interested in writing and those wanting to direct their own work. Students explore the various available roles of the screenwriter in Hollywood, in independent film production, and in the international film world, and are eligible to apply to participate in our Semester in L.A program near the end of their study.

[View the Requirements for this Concentration](#)

Sound for Cinema

The Sound for Cinema concentration prepares students for audio careers in film, video, and related visual media. Students study the theory and practice of soundtrack design, recording, editing, and mixing sound in relationship to story structure. Students develop an understanding of aesthetic principles as well as communication and professional skills that allow them to effectively pursue their future goals.

[View the Requirements for this Concentration](#)

Fine Arts, BFA

Our BFA / Fine Arts program offers opportunities to develop the capacity for ideation, expression and production. Students are encouraged to develop a strong studio practice supporting the creation of images, objects, visual, spatial and time-based experiences. The faculty is comprised of nationally and internationally recognized artists active in the field and committed to teaching, research and lifelong learning. The philosophy stresses technical skills informed by

ideas, a firm grounding in making, linkage to conceptualization and art theory and criticism, and the need for work to show awareness of contemporary issues. Courses in drawing, painting, sculpture, printmaking, digital practices, performance art, as well as a variety of contemporary theory and history courses fosters an environment in which students can explore and expand methodologies to refine their personal voice and vision. Exhibitions, student organization events, as well as the Professional Practices course assist graduating seniors with effective knowledge and preparation for the transition from student to professional artist.

Upon successful completion of this program, students will be able to:

- Synthesize the appropriate knowledge, skills, materials, technical processes, research methods, and theories, and apply these to the making of individual and collaborative work.
- Analyze, describe, interpret, contextualize, and constructively critique one's own work and the work of others.
- Communicate ideas with confidence with relevance to socio-historical perspectives and in the context of art and design history and theory as it applies to the concepts, issues and practices of our times.
- Present in multiple contexts, such as through the preparation of portfolios and exhibitions, a concise, cohesive, critically edited body of work based on contemporary practices and historical precedents.

A grade of "C" or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Fine Arts is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Game Design, BA

Computer game play has emerged as the most popular form of entertainment in our culture and exhibits great promise as a tool for education, science, and industry. Leveraging the strengths of the Interactive Arts and Media Department, the interdisciplinary nature of the faculty, and partnerships with other departments, the Game Design major is designed to educate students for careers in the exciting and fast-growing field of game design and production.

The Game Design major in Interactive Arts and Media provides contextual understanding and competence in this distinctive discipline. Our students develop an understanding of the aesthetics, theory, and culture of games that informs their work and encourages originality in content. Game Design majors learn how to develop games in a strong and collaborative production environment in which teams work together effectively to create games.

Students in the Game Design major complete the Interactive Arts and Media core before enrolling in Game Design courses that accentuate the cultural aspects of game design, game design theory, and concept development. Students

then select one of four concentrations in Animation, Game Development, Programming, or Sound, providing the depth of specialization that the game industry demands.

A distinctive component of the Game Design curriculum is the senior capstone course. As students study in their chosen specializations, they are expected not only to accumulate knowledge and skills but also to accumulate original content in order to complete their final capstone experience. The capstone course brings together teams of student specialists in the framework of an advanced production class, where they learn effective team-building strategies and the creation of shared visions, culminating in the production of a working game.

As the field continues to grow and expand, Game Design graduates will find increasing opportunities in entertainment, education, and creative industries.

[Learn about the Department](#)

Concentrations

Game Art

The Game Art Concentration provides fundamental introduction to computer art and animation concepts to students with little or no previous experience. Students learn computer generated character modeling, environment modeling, level design and motion capture animation for Game content. Students will emerge with an understanding of the Game industry's workflow techniques, the 3D gaming community and game types, concepts and strategy for designing and modeling 3D characters, concepts and strategy for designing and modeling 3D environments, the process of directing, capturing and editing motion capture performances and acquiring an advanced ability to use specific 3D software packages to produce 3D game art and animation for a cross-major production.

[View the Requirements for this Concentration](#)

Game Development

The Game Development concentration provides an environment for students to creatively author a wide range of games including real-time games, engine-based games, and simulations. After completing the Game Design core students begin the concentration with an introduction to the industry and to developing original games, followed by a series of production courses. The Game Development track prepares students to produce and develop in a team setting as they work with animators, sound designers, and programmers to build a large-scale game in the senior capstone course.

[View the Requirements for this Concentration](#)

Programming

The Programming Concentration introduces students to object oriented programming concepts while providing a solid foundation in math physics to students with little or no previous experience. While there is a need for a general understanding of computer programming in the video game industry, there are distinct topics that are covered in the concentration. Students will emerge with an understanding of how computer systems execute programs, store information, and communicate especially in dealing with issues of performance, portability, and robustness. They will be able to program in the C++ programming language using good programming practices, efficient programming structures, and object oriented design. They will learn the specific programming skills necessary to work in the video game industry including object interactions, animations, and collisions. Students will have a working understanding of the physics and mathematics necessary in the creation of realistic game action, and be able to create games using current game engine technology.

[View the Requirements for this Concentration](#)

Sound Design

Sound design in games is reaching new heights. More and more gamers are building extensive audio configurations to satisfy the sound requirements and demands of the next ground-breaking game. The concentration in sound design at Columbia College Chicago focuses on the technical and aesthetic issues surrounding the sound designer's job. These include knowledge of acoustical and digital audio theory, music theory, aesthetics of sound and picture and the techniques of field recording. Graduates will emerge with the skills needed to work in a professional sound design environment, and a broad knowledge of the game design industry.

[View the Requirements for this Concentration](#)

Graphic Design, BFA

The current field of Graphic Design addresses visual communication problems and creates solutions through a variety of media. Columbia's BFA / Graphic Design curriculum engages students in research and practice by immersing students in a wide spectrum of theoretical and practical processes with exposure to the best practices in the professional world of design. As preparation for careers that will likely cross a variety of disciplines, including print, digital, web and motion graphics and experiential design, the program is designed to be flexible and nimble, helping students develop a broad, as well as narrow and deep, overview of technological applications as they relate to design problems and possibilities. Students have extensive training in typography, applied drawing, information design, packaging and publication design. Gaining knowledge of and an understanding about the history of design, including the social and aesthetic context of popular culture, is a strong component of the program. The Professional Portfolio Development course, as well as engagement with outside, professional organizations, prepares our students for the transition from student to professional practitioner.

Upon successful completion of this program, students will be able to:

- Describe, analyze, and interpret visual communications within the social, historical and theoretical contexts.
- Understand software for print, web and new media and gain the ability to seek out new uses for emerging technologies.
- Use advanced skills in typography, layout, information design, packaging design and other applications to create clear and dynamic visual communication.
- Use primary and secondary research methods in the conceptualization and solution of design problems.
- Present a succinct, cohesive, critically edited and interpreted body of work.

A grade of “C” or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Graphic Design is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Illustration, BFA

Our BFA / Illustration program prepares students in the most current expressions of the illustrative arts profession. With a developed background in fine arts, graphic design, and advertising, illustrators may direct their careers in many different directions, including book and magazine publishing, advertising, company literature, packaging, television, as well as commercial and feature film industries. Illustrators must know design, communication principles, and problem-solving techniques, but most importantly, they must know how to draw. Illustration students learn to understand the mechanics of tools and media. They choose the media best suited to express their ideas, organize their compositions to greater enhance communication, conceptualize ideas, and above all, refine their visual sensitivities to levels expected of professional artists. Their background is further developed by a well-integrated core curriculum of fine art and design. Special illustration workshops and an ongoing lecture series expose students to current developments in their intended field, while the Professional Portfolio Development course assists graduating seniors with practical preparation for the transition from student to professional practitioner.

Students who successfully complete the Illustration program will:

- Understand how to communicate an idea or a theory to an audience in a clear dynamic manner based on informed decisions.
- Be able to clearly think through a problem from concept to a successful solution with the ability to clearly communicate and visually demonstrate the process as a presentation.
- Effectively apply materials, techniques, technology, vocabulary/terminology to reach the solution.
- Be proficient in creating images, both digitally and traditional.

- Understand the history, context, and practice of the discipline evidenced by the ability to contextualize thoughts and ideas in reference to socio-historical context, art, design history, and theory as it applies to concept, practice, and product.
- Apply the above referenced skills and abilities in conjunction with conceptual thinking evidenced through the creation of visual/verbal/sensorial/material/spatial forms using independent and/or collaborative ideas and solutions.
- Demonstrate skills and knowledge of digital/traditional techniques and vocabulary to work in the communications industry.
- Be able to demonstrate scholarship of illustration theories and practices from a historical perspective with a specialized knowledge of visual communications and the history of art.
- Create solutions with a variety of media based on an idea, which will effectively demonstrate conceptual and critical thinking through visual form with an understanding of the context by which images will ultimately be viewed.
- Articulate, verbally and in writing, the process by which a solution was achieved while working as an individual or in a collaborative environment.

A grade of “C” or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Illustration is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Interactive Arts and Media, BA

Majors in IAM learn to create media experiences with interactivity at their center, becoming proficient in the many skills required to conceive and execute work based upon this important new paradigm made possible by computer technology. Through the foundation courses, students develop an understanding of the relationship between art, media, and technology and study how to design for state-of-the-art digital media. They learn the basics of visual design, time-based media, digital storytelling, and shaping an interactive experience. Programming courses give students mastery of a powerful toolset, as well as the mental discipline necessary for problem solving and logical thinking related to digital media. More advanced courses build upon these skills in an effort to help students articulate their own vision or convey the message of a client.

IAM student projects include responsive Web pages, interactive installations, virtual worlds, and media for mobile devices. Response to input – human or environmental – is a core element of their creations. These experiences will serve them well as interfaces and interactive content become increasingly ubiquitous in our culture and our lives, and professional opportunities in the field increase exponentially.

The degree prepares students for advanced study and for careers in creative services and media. Graduates of the program currently work in pre- and post-production houses, advertising agencies, graphic design firms, game design companies, and a variety of small and large businesses. Some have chosen to continue their education and enter graduate degree programs.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Interactive Arts and Media, BFA

The Bachelor of Fine Arts offers students additional opportunities for depth, building on the breadth of options already available and on the strong foundation of the IAM BA core classes. The BFA in IAM provides students with the opportunity to become proficient in a number of specialties, and to further develop an individual creative voice. Directions of study that lead to innovation and map to future career opportunities include, but are not limited to: Physical Interfaces, Interactive Narrative, Social Media, Game Art and Computational Art and Processing.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Interior Architecture, BFA

Interior Architecture is a purposeful, three-dimensional response to a client's environmental requirements. Our BFA program seeks to balance the subjective with the objective demands of professional practice, infusing academic concerns with faculty who are concurrently involved with the profession. The Interior Architecture student manipulates interior space, furniture and finishes to serve functional requirements and conceptual/artistic ends. The student is cognizant of building systems (structural, mechanical, life-safety, etc.) and modes of professional practice. Our Interior Architecture program focuses almost exclusively on non-residential interior spatial solutions. Following our rigorous, CIDA-Accredited program, including a mandatory internship, graduates join firms as active team members working on a variety of project typologies. Following two years of professional experience, graduates are qualified to undertake the National Council for Interior Design Accreditation (NCIDQ) exam, leading to licensed/titled status.

Upon successful completion of this program, students will be able to:

- Possess the ability to work through the critical phases of the Design Process, as established and required within professional interior architecture practice.
- Study in an environment, patterned after professional practice and accredited by the Council for Interior Design Accreditation (CIDA), so that a competent level of skill sets (creative, intellectual, and technical) are

assured. This will provide graduates the ability to fully participate as an entry-level professional within the Architecture and Design Community.

- Have a comprehensive knowledge of the built environment and its physiological, psychological, and social effects on the user, to assure that health, life safety, welfare, and sustainability concerns are incorporated.
- Have an understanding of design tools (design concept, circulation patterns, overall atmosphere, materials, lighting) that enhance the built environment and support the client's intention.
- Be qualified, with 2-yrs professional experience, to sit for the NCIDQ (National Council for Interior Design Qualification) exam.

A grade of "C" or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Interior Architecture is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Journalism, BA

Students learn information-gathering skills that stress accuracy, fairness, and balance; they learn how to place news in a context that helps readers, listeners, and viewers make sense of the world. Good writing is paramount, and students are taught how to tell engaging stories that stand out in today's complex media environment.

The Journalism program provides practical, hands-on experience in reporting, writing, editing, and publishing in state-of-the-art newsrooms for students seeking careers in newspapers, magazines, newsletters, television, radio, and online media. The curriculum is structured around a core of six courses, which includes the history and role of mass media in America, and introductory courses in writing and reporting, media ethics and law, and copyediting. These fundamental courses prepare students for advanced work in the major's four concentrations: News Reporting and Writing (news or sports emphasis); Magazine Writing and Editing; Broadcast Journalism (television or radio emphasis); and Science Journalism: Reporting on Health, Science, and the Environment.

Chicago is a great place to learn journalism; it is a world-class city and one of the nation's premier media marketplaces. Journalism students cover stories alongside professional reporters as news breaks in government, politics, sports, crime, courts, entertainment, sports, and more. And because of the College's prime urban location, students have access to extensive local internship opportunities. Our students are also competitive for national and international internships. The new Semester in LA program allows talented undergraduates to achieve a specialty in entertainment reporting across media platforms. We have a cooperative program with the Dublin Institute of Technology and many other international opportunities. Students produce the prize-winning Columbia Chronicle and its cutting edge web site in a spacious newsroom. Broadcast Journalism students, in collaboration with the Television Department, produce Newsbeat, a live TV newscast, and Metro Minutes, a TV newsmagazine. Broadcast Journalism students, in collaboration with the Radio Department, write and produce news for College radio station WCRX. Magazine majors write, edit, and design Echo, an award-winning, four-color magazine. Students also can get their work published on

award-winning ChicagoTalks and AustinTalks, online publications that cover the neighborhoods of the nation's third-largest city. The web sites, started by faculty members with the help of grants from one of the media industry's most-respected foundations, also offer the Department's top students an opportunity to publish investigative projects.

Students learn from adjuncts working for or contributing to Chicago magazine, Time, Ebony, Jet, the Washington Post, CLTV, CBS-2, NBC-5, ABC-7, the American Bar Association, and American Medical Association publications, as well as many trade magazines, online news sites, and other major media organizations.

The Journalism Department also offers a Second Bachelor's degree program.

[Learn more about this Department](#)

Concentrations

Broadcast Journalism

Broadcast Journalism is an interdisciplinary program taught in cooperation with the Television and Radio departments. Students learn to report, write, and produce television and radio, news, features, and in-depth stories. Student-produced news programs, such as Metro Minutes, a TV newsmagazine, and Newsbeat, a live TV newscast, are program highlights. Radio news students get hands-on training at Columbia's radio station, WCRX, 88.1 FM. Students intern at major media outlets, including Chicago affiliates of ABC, NBC, CBS, PBS, Fox, NPR, and Telemundo.

[View the Requirements for this Concentration \(Radio\)](#)

[View the Requirements for this Concentration \(Television\)](#)

Magazine Writing and Editing

The Magazine program prepares students for editorial positions in consumer and trade magazines. Students take classes in magazine writing and editing and have the opportunity to put their skills into practice working on Echo magazine, Columbia College's award-winning student publication. They also are encouraged to work as interns during their junior and senior years, in Chicago and elsewhere.

[View the Requirements for this Concentration](#)

News Reporting and Writing

This concentration focuses on reporting and writing about public affairs for print and online news media. Students take advanced courses in community news, feature writing, interpretive reporting, and investigative journalism, and in specialized “beats,” such as courts, business, urban affairs, entertainment reporting and the environment. In addition, a Sports Reporting emphasis is available for News Reporting and Writing majors, which is enhanced by a broad range of sports offerings in Radio, Marketing Communication, Liberal Education, and Photography. Students in the College Newspaper Workshop produce the award-winning Columbia Chronicle, the College’s weekly student newspaper, and its companion web site. Many students also write for the national award-winning ChicagoTalks web site.

[View the Requirements for this Concentration](#)

[View the Requirements for this Concentration \(Sports Reporting\)](#)

Science Journalism

Taught in conjunction with the Science and Mathematics Department, the Science Journalism concentration addresses a growing need for journalists who can bridge the gap between the medical/scientific community and the general public. This unique undergraduate program features a year-long sequence in science writing and reporting, taught by a Pulitzer Prize winning science journalist. In addition to careers in print and electronic media, there are jobs for knowledgeable science communicators in government, industry, and academia, including at major hospitals and research centers. Students interview world-class scientists at such places as the Fermi National Accelerator Laboratory and report on renowned physicians and researchers at teaching hospitals affiliated with the University of Chicago, Northwestern University, and the University of Illinois-Chicago.

[View the Requirements for this Concentration](#)

Marketing Communication, BA

The Marketing Communication program offers concentrations in Advertising, Marketing, and Public Relations.

The core purpose of the department is to educate students in the theory and practices of their chosen field. Our approach not only helps students find their first jobs in their chosen field, but also enables them to climb faster and farther than their counterparts entering the job market from other institutions.

The curriculum is structured to give students versatility by cross-educating them through required courses and suggested electives in the three concentrations. The versatility makes our students more desirable as “hires” in the marketing communications field, where professionals want well-rounded students who have integrated knowledge as well as skills in their specialized concentrations.

Every student can also expect to have the opportunity for an internship with for-profit or nonprofit institutions that will enhance his/her career opportunities. These internships give students the professional experience that greatly enhances their employability and enriches their education.

When students complete the program and achieve the Marketing Communication degree, they can speak the language of the business, understand a multitude of roles and assignments, and qualify for beginning positions as mature, educated participants. Thus, the department of Marketing Communication truly fulfills the mission of the College, that our students are prepared to author the culture of their times.

The Marketing Communication Department offers a post-baccalaureate certification of major, and minors in Marketing Communication and Public Relations.

[Learn about the Department](#)

Concentrations

Advertising

In this advertising program students acquire general and specific knowledge about the development of effective advertising strategies and concepts, whether targeted to the overall mass consumer market or selected market segments. Domestic and international in scope, the program is attuned to diversity issues and cultural phenomena. Offering options in account planning, creative, media productions, and general practice, our curriculum immerses students in the study of consumer behavior, media (planning, buying, and selling) copywriting, art direction, sales promotion, direct marketing, and the production of advertising materials. Students are also exposed to ongoing and emerging advertising management and ethical issues from a real-world perspective.

[View the Requirements for this Concentration](#)

Marketing

The marketing program empowers students with a solid understanding of marketing, branding, and the marketing process. Our curriculum is informed by an integrated focus on the researchbased planning, pricing, production, distribution, and promotion of goods and services. Again, from a real-world perspective, students also learn to identify marketing opportunities and challenges, develop viable marketing strategies, implement strategic marketing plans, and assess organizations' preparedness to support and fulfill the marketing process. The subject of ethics and its implications for the marketing functions are interwoven throughout the curriculum.

[View the Requirements for this Concentration](#)

Public Relations

Our curriculum in Public Relations helps students develop theoretical and practical appreciation for mass communication strategies aimed at shaping public perceptions and behaviors toward a product, service, organization, person or issue. Also real world in approach, the Public Relations curriculum teaches students how to analyze public relations issues, and then formulate and implement viable strategies for issue resolution, with an emphasis on ethical implications. Students are taught to write effectively for all media; deploy diverse strategies and tactics in fulfillment of public relations goals; and successfully develop and execute a variety of public relations campaigns.

[View the Requirements for this Concentration](#)

Music, BA

The Bachelor of Arts in Music provides students with a comprehensive training in the field, which includes both thorough grounding in traditional procedures and contemporary practical application with hands-on training. Students are required to choose from five different concentrations: Composition, Instrumental Performance, Vocal Performance, Jazz Instrumental Performance, and Contemporary Urban & Popular Music (CUP). Faculty advisors guide students in choosing courses and ensembles appropriate to each student's goals. Careful planning through departmental advising with faculty also allows the student to effectively integrate the Liberal Arts and Sciences core curriculum with the study of their major.

Graduates of the program are prepared for a number of possible careers that range from performing to arranging and composing and have gained the tools to consider pursuing a graduate degree in music. Students have the opportunity to study diverse musical styles and forms of music, and will discover the varied creative directions their lives and careers can take.

For students who have already completed a Bachelors degree, the Music Department also offers a Second Bachelor of Arts in Music with either Composition or Instrumental Performance concentrations only.

[Learn about this Department](#)

Concentrations

Composition

Upon successful completion of the Bachelor of Arts in Music with Composition concentration, students will be able to:

- Identify, analyze, and emulate compositional systems from different historical periods, with an emphasis on 20th- and 21st -century compositional techniques.
- Proficiently write for traditional acoustic instruments in a variety of ensemble settings.
- Create original music works and performance materials that meet the basic professional standards within the field in regard to theoretical and technical fluency.
- Fluently read and write traditional musical notation.
- Assess musical performances and compositions according to specific theoretical, technical, and cultural standards.

[View the Requirements for this Concentration](#)

Contemporary, Urban and Popular Music

Upon successful completion of the Bachelor of Arts in Music with Contemporary, Urban and Popular Music concentration, students will be able to:

- Demonstrate a mastery of technical skills and stylistic practices across a range of popular music genres; apply these skills effectively in preparation, rehearsal, and performance.
- Fluently read and write traditional music notation; prepare professional lead-sheets and charts for small and medium-sized band arrangements.
- Critically assess artistic and technical aspects of their own and other's recorded and live performances; demonstrate an understanding of the essential elements and conventions of popular music composition, production, and arrangement as applied to music creation and development.
- Display a practical understanding of multi-track recording, looping, signal-processing, and virtual instrument software, and utilize these software environments as creative tools.
- Confidently communicate an understanding of the structural aspects of the music business, including talent management, contracts, media, resources, marketing, and promotion.

[View the Requirements for this Concentration](#)

Instrumental Jazz

Upon successful completion of the Bachelor of Arts in Music with Instrumental Jazz concentration, students will be able to:

- Fluently communicate about the harmonic and formal makeup of jazz and apply that knowledge in performance of idiomatic improvised music.
- Demonstrate a high degree of technical proficiency on a primary instrument across a wide repertoire of standard compositions.
- Discuss the development of jazz in its musical, social, and cultural contexts.
- Fluently read and write traditional musical notation.
- Assess musical performances and compositions according to specific theoretical, technical, and cultural standards.

[View the Requirements for this Concentration](#)

Instrumental Performance

Upon successful completion of the Bachelor of Arts in Music with Instrumental Performance concentration, students will be able to:

- Demonstrate mastery of technical skills and stylistic practices for their primary instrument and apply them in solo and ensemble situations.
- Compose and arrange music for instruments and voices in diverse styles, and prepare written music for performance.
- Discuss the analytical tools of music and use them to create expressive and coherent performances in a range of styles.
- Fluently read and write traditional musical notation.
- Assess musical performances and compositions according to specific theoretical, technical, and cultural standards.

[View the Requirements for this Concentration](#)

Vocal Performance

Upon successful completion of the Bachelor of Arts in Music with Vocal Performance concentration, students will be able to:

- Demonstrate proper vocal technique while displaying aspects of good stage presence and awareness of the audience and ensemble.
- Apply theoretical knowledge and musicianship skills with accurately written musical indications while developing a diversified repertoire of appropriate keys for range, ability, and style.
- Effectively communicate musical ideas to accompanying musicians across this diverse repertoire, applying appropriate linguistic and stylistic elements for the chosen style or genre.
- Fluently read and write traditional musical notation.
- Assess musical performances and compositions according to specific theoretical, technical, and cultural standards.

[View the Requirements for this Concentration](#)

Music, BMus

[Learn about this Department](#)

Concentrations

Composition

In addition to receiving the basic music training of the core curriculum in musicianship and music literacy, Bachelor of Music students develop an understanding of music making and a body of work consistent with the college level.

Upon successful completion of the B.Mus. in Music with a concentration in Composition, students will be able to:

- Create original or arranged/transcribed music works and performance material for acoustic and/or electronic forces that meet or surpass the professional standards within the field in regard to theoretical and technical fluency.
- Identify, analyze, emulate, and artistically elaborate on compositional systems from different historical periods, with an emphasis on 20th- and 21st-century compositional techniques.
- Conduct rehearsals and/or performances of their own works or works by others, as well as play at least one acoustic instrument (minimum requirement: piano) at a moderate proficiency level in solo and/ or ensemble settings.
- Produce a professional portfolio of performance material and high-quality recordings of original works that clearly demonstrates technical and theoretical knowledge within the field of music composition.
- Competitively apply for graduate academic programs and/or entering-level professional positions within the field of music composition and related areas.

The Bachelor of Music curriculum is made of sequential courses designed to address skills specific to composers as well as to achieve fluency in the use of tools needed by a professional musician. With four levels of composition courses followed by private lessons in composition, the Composition concentration sequence provides students with intensive training in the use of techniques and procedures to develop an original composition from concept to finished product. Students work with a variety of media, styles, and forms and apply the concepts learned in class to particular compositions. As part of their class work, students compose music in all main genres and styles of vocal and instrumental music for public performance. Two levels of orchestration and two of counterpoint complement the requirements for the Bachelor of Music in Music with Composition concentration.

Other studies in music, such as jazz arranging, computer music, songwriting, film scoring, and piano complement our comprehensive curriculum in the form of required or elective courses. Students electing the Bachelor of Music in Music with Composition concentration degree program can select any of the upper-level courses as elective courses if they meet the prerequisites.

[View the Requirements for this Concentration](#)

Contemporary, Urban and Popular Music

This performance-based program includes dedicated course sequences in music business and music technology as well as specialized course work in theory, history, keyboard, arranging and orchestration.

Upon successful completion of this program, students will be able to:

- Collaborate in the development of a commercially marketable original band, which produces a cohesive repertoire of original music, generates professional-quality recorded product and creates a live show worthy of an industry showcase.

- Demonstrate, through musical performance, a mastery of a wide repertoire of popular music styles, and a practical familiarity with the essential genres that serve as historical and artistic precedent; apply the experiences gained through transcription, analysis, reproduction and performance to their own artistic vision.
- Fluently communicate an understanding of music industry resources, contracts, career management and development, publishing and licensing, marketing vehicles and revenue streams.
- Demonstrate a practical familiarity with Music Technology tools and software, sufficient to create and arrange professional-quality scores and multi-track demo recordings of their work.
- Display an awareness of the place and time occupied by their own music in the context of the social, cultural, and stylistic developments of Popular Music from the early-20th century to the present, and critically assess artistic and technical aspects of their own and others' recorded and live performances.

Through participation in various dedicated CUP ensembles and private lessons, students gain extensive experience in performing in a wide range of popular music styles. At the advanced level, CUP students undertake collaborative projects focused on the development, recording and performance of original work.

The music technology sequence supplies the necessary skills for the contemporary musician in documenting their work at a professionally presentable level, while the music business sequence addresses the skills and resources needed in order to successfully manage a music career, with an understanding of the matrix of activities, promotional vehicles and revenue streams in the music industry, as well as fundamentals of career development and business acumen.

Students pursuing the Bachelor of Music in Music with a concentration in CUP must apply to enter the program in the Music Department. A grade of “C” or better is required in all major coursework.

[View the Requirements for this Concentration](#)

Photography, BA

The Photography Department supports a wide range of serious photographic genres. Central to the Photography Department’s curricular structure is the idea that all undergraduate students in photography will receive a core foundation, which encompasses a broad range of photographic practices.

The common goals and objectives for all BA students are:

- Students will demonstrate the ability to produce photographic work consistent with high professional standards.
- Students will demonstrate an applied understanding of the visual grammar of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work.
- Students will be able to articulate in verbal and written form the key technical, formal and conceptual issues in their creative work and the work of others.
- Students will develop portfolios representative of their advanced photography coursework.

- Students will demonstrate a comprehensive understanding of the history of photography and contemporary photographic practice and be able to relate their work to this history and practice.

A note about the BA/BFA distinction:

The distinction between the BA and the BFA is not merely one of credit hours, but also of curricular intent.

The BA is a liberal arts degree that focuses on photography in the context of a broad program of general studies at the college level. The BA offers the option to choose a 12 credit area of concentration within photography but students may also elect to take a general BA in photography. The BA involves a higher portion of courses outside the department than the BFA, including substantial interdisciplinary opportunities and the option of a minor or a double major in other departments. Students may, of course, choose to take additional electives in photography beyond the required 42 credit hours without choosing to apply for the BFA and may pursue those additional courses in a self-directed manner.

Optional concentrations include Fine Art, Photojournalism, and Commercial. Students may also choose a general Photography degree.

Students must earn a C or better in all major courses. The Photography Department also offers a Second Bachelor of Arts in Photography with no concentration, and a Minor in Photography.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Concentrations

Commercial

[View the Requirements for this Concentration](#)

Fine Art

[View the Requirements for this Concentration](#)

Photojournalism

[View the Requirements for this Concentration](#)

Photography, BFA

The Photography Department supports a wide range of serious photographic genres. Central to the Photography Department's curricular structure is the idea that all undergraduate students in photography will receive a core foundation, which encompasses a broad range of photographic practices. A candidacy review will determine the necessity of pursuing a BFA to achieve the student's ambitions and goals and help guide their further commitment to a particular area of interest.

The common goals and objectives for all BFA students are:

- Students will demonstrate the ability to produce photographic work consistent with high professional standards.
- Students will demonstrate an applied understanding of the visual grammar of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work.
- Students will be able to articulate in verbal and written form the key technical, formal and conceptual issues in their creative work and the work of others.
- Students will be able to identify an area of personal interest and pursue self-directed projects that culminate in a cohesive body of work.
- Students will demonstrate a comprehensive understanding of the history of photography and contemporary photographic practice and be able to relate their work to this history and practice.
- Students will develop professional skills and practices appropriate to their area of interest.
- In a capstone experience, students will produce a substantial body of photographic work that elaborates a particular theme, idea, or professional area of practice.

A note about the BA/BFA distinction:

The distinction between the BA and the BFA is not merely one of credit hours, but also of curricular intent.

The BFA is a professional degree that focuses on intensive work in photography while being supported by a program of general studies at the college level. It is further distinguished by a candidacy procedure whereby students must apply into the BFA after 60 credits of coursework (college-wide) and minimum GPA of 3.0. The candidacy application consists of a portfolio review and assessment. Upon acceptance, students must complete all the required credits for the BA plus an additional 42 credits of advanced photographic study. Students in the BFA are required to complete a senior thesis composed of a substantial body of photographic work that elaborates a particular theme, idea, or professional area of practice.

[View the Requirements for this Major](#)

[Learn about this Department](#)

Playwriting, BA

The Bachelor of Arts in Playwriting is jointly offered by the Fiction Writing and Theatre departments. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theatre practiced in the Theatre Department. Students are immersed in the business of writing for theatre with an emphasis on developing an individual voice that must be integrated into the group effort required of theatre production. Students take classes in writing practice, theatre performance, and dramatic theory as the core of the major. Opportunities for staged readings and workshop productions provide a public forum for student writing.

Upon successful completion of this program, students will:

- Demonstrate ability in dramatic writing technique, including skills in character development, conflict, theatricality, structure, and dialogue.
- Demonstrate a sense of personal vision and artistic voice supported by completed work that displays advanced dramatic writing skills.
- Make evident a fundamental understanding of the roles of all artistic and technical collaborators in a performance.
- Articulate a knowledge of theatre history and dramatic theory.
- Show fluency in reading and critiquing dramatic literature and effective communication skills orally and in writing.
- Comprehend the local and national landscape of contemporary theatre and performance for development, funding, workshops, etc., enabling entry into the professional theatre community and initiating of artistic associations.
- Be acquainted with international theatre aesthetics.
- Complete a portfolio of work in various playwriting forms i.e. Monologue, Ten-Minute, one-act, devised, and, at least, one full-length play.

Upon graduation, students will have developed a body of work that has been tested in the laboratory of live theatre. This work can be submitted confidently for admission to graduate school or for seeking productions in professional theatre.

Students must maintain standards of performance. A grade of “C” or better is required in all major coursework.

[View the Requirements for this Major](#)

[Learn about the Departments: Fiction Writing, Theatre](#)

Product Design, BFA

The BFA/Product Design program is one of the most innovative and contemporary programs in the country. Our program focuses on preparing students for creative problem solving for the consumer culture of the future. User-research techniques, sustainable design principles and methodologies, sketching, presentation skills, and advanced computer modeling and fabrication are taught through both traditional and state-of-the-art technology. Students build on a design theory foundation utilizing the techniques necessary to develop, visualize, and communicate their ideas.

Our philosophy emphasizes the importance of design, beyond form study, as a tool for social, cultural, economic and environmental change. Through rigorous practice of these skills, our students gain the ability to pursue innovative and elegant solutions that elevate the user experience. Students have the opportunity to expand their career options to professions such as toy design, furniture design, packaging design, and exhibition design. The Interactive Portfolio Development course, as well as engagement with outside, professional organizations, prepares our students for the transition from student to professional practitioner.

Upon successful completion of this program, students will be able to:

- Describe, analyze, and interpret products within the social, historical and theoretical contexts.
- Apply the appropriate knowledge, skills, materials and technical processes, research methodologies and critical thinking to visual problem solving, three-dimensional form giving, market and user studies, and life cycle analysis in mass production.
- Demonstrate manual skills of quick ideation sketching and model making, drawing, and digital skills of working with 2, 3, and 4D digital tools and other digital software relevant to Product Design.
- Generate independent ideas and solutions through innovative use of materials and technology, greater efficiency, dematerialization and better adaptation to the natural environment.
- Present a succinct, cohesive, critically edited and interpreted body of work.

A grade of “C” or better is required in all major coursework, and a CGPA of 3.0 or higher is required in the major for BFA candidates.

For students who have already earned a Bachelors degree in another field, the Second Bachelor of Arts in Product Design is available.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Radio, BA

The radio major provides students with a comprehensive education in radio and audio media leading to careers in entertainment, news, sports and public affairs programming. New technologies such as social media, computer automation systems and advanced production software are integrated throughout the curriculum to prepare students to engage in the most current applications for commercial and public radio, internet radio, satellite radio, podcasting and radio art forms. The curriculum emphasizes core skills and knowledge in on-air talent, writing, producing, production and programming and is designed to provide students with a body of work that can be used as an audio resume when seeking employment. Specialty courses and a wide range of electives allow students to pursue individual areas of interest in voice over, radio theater, documentary, radio storytelling, and creative imaging as well as club dj mixes for live entertainment venues. Radio graduates are prepared to provide new and creative content and possess technical skills that meet or exceed the industry standard.

All radio majors complete at least one semester working at WCRX FM, the student-managed college radio station. Students receive individual guidance while learning to be on-air show hosts, producers, programmers,

sportscasters, newscasters, or production directors. After completing one semester, students can propose a new music, talk, news or sports program to further develop their unique voice and talent. With a strong sense of responsibility to the community and a mission to create future broadcast leaders, WCRX students engage in annual fundraising events for charity and participate in special programs in the public interest such as election night coverage.

WCRX FM has won numerous awards, including “Best College Radio Station” from New York Festivals international competition and the “Service to America Award” from National Association of Broadcasters Education Foundation. In 2010 WCRX was named one of the nine top college radio stations by the Huffington Post.

The radio internship program, one of the oldest and largest in the country, places approximately 60 students per year in commercial, public, internet and satellite radio, as well as in production and voice-over companies. A full-time staff member provides individual advising to assess student interest and help secure an internship placement. All qualified students are assigned an internship if requested.

[View the Requirements for this Major](#)

[Learn about the Department](#)

Television, BA

Overall Purpose of the Program

Television Department Mission Statement

Our mission is to offer an education in Television that balances creativity, technology, and ethics in an environment of collaboration and support for the individual creative voice. We provide industry-oriented opportunities through process and project centered education and are committed to preparing a student for both life and career. Television is the medium that best captures and reflects the culture of our time. Our students contribute to both the local and global communities as they inform, entertain, and inspire us all.

[Learn about the Department](#)

Curricular Structure

The curriculum structure is based on the idea that we instruct both “the head and the hands” simultaneously. That means that in the first two years students are creating television, in a wide variety of production classes at the same time they are learning storytelling and analytical skills. The idea of the core is to give a solid foundation in all aspects of television, both preparing them to proceed onto their concentration and making sure they are ready to succeed at whatever opportunity the industry presents as they set about a career. While students are being challenged by a wide

variety of technical, creative, and intellectual work in the core classes, we never lose focus of the foundation of storytelling that is at the heart of television.

The concentrations are built on the broad knowledge of the core and students focus in one of four areas: Writing/Producing, Directing/Production, Post-production/Effects, and Interactive Television. Each concentration explores in-depth their area, offering the students a wide range of experience, working both individually or on one of the variety of award winning departmental shows. The end results are skills that will be their entrée into the career they want. Ultimately, the student experience in the department is more than an exceptional learning community; it is one of real cooperation and creativity.

Concentrations

Internet and Mobile Media

The Internet and Mobile Media concentration emphasizes the writing and production of emerging forms of episodic and stand alone content including mobisodes, webisodes, interactive and viral video. Students in this concentration produce both individually directed and collaborative projects which are distributed through web and mobile devices.

[View the Requirements for this Concentration](#)

Post-Production and Effects

Post-production is the creative stage where visuals, audio, graphics and effects are combined and polished. Post-production completes the process of bringing the creative vision to the screen. In this concentration students will learn advanced editing, motion graphics and visual effects. Students work in a wide variety of editing genres, on individual productions and on programs produced for broadcast television, internet and mobile.

[View the Requirements for this Concentration](#)

Production and Direction

The Production and Directing concentration teaches students all facets of studio and location production for single and multiple camera shoots. Students produce work in multiple environments including the studios, control rooms, remote truck and in the field. Directors learn to block scripts, direct actors and craft compelling visual stories.

[View the Requirement for this Concentration](#)

Writing and Producing

Television is known as the writer's medium. The writer/producer is the person-in-charge who creates new programs, develops new series, and oversees all aspects of production from the idea stage through marketing and distribution. Students in this concentration learn to write and produce effectively across genres including comedy, drama, documentary and reality.

[View the Requirements for this Concentration](#)

Theatre, BA

The Bachelor of Arts in Theatre will provide students with a comprehensive overview of the theory and practice of contemporary Western theatre. Students will study theatrical processes from a variety of perspectives in order to gain an understanding of, and experience in, the work of the various disciplines involved in mounting theatrical productions. To that end, students will take courses in developing performance skills, theoretical and historical study, the art and craft of design and technical theatre, and the conceptual and organizational skills involved in directing for the theater. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department. In the classroom, students work with a faculty of working professionals who bring their experience to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation.

The BA in Theatre requires that students choose a concentration in one of the following: Acting, Directing, Musical Theatre, Technical Theatre, or Theatre Design. Students must maintain a C or better to move forward in any sequenced classes.

The Theatre Department also offers a Second Bachelor of Arts in all concentration areas except Musical Theatre. Also offered are an interdisciplinary Bachelor of Arts in Playwriting and minors in Acting, Directing and Playwriting.

Students must maintain standards of performance.

[Learn about the Department](#)

Concentrations

Acting

The Acting concentration teaches students advanced performance technique and acting practice to prepare them to fully inhabit roles they are cast in as well as to compete for work after graduation.

Upon successful completion of this program, students will:

- Demonstrate competence in the performance techniques necessary to fully inhabit any role in which they are cast.
- Select, prepare, and present representative and varied scenes and monologues from a range of sources.
- Manifest an awareness of and the ability to effectively utilize the body and voice as the actor's instruments of communication.
- Utilize and integrate theory and process in the creation of character.
- Exhibit the ability to analyze text as it relates to performance.
- Integrate the techniques and skills developed through participation in theatre exercises, games, and improvisations to the preparation of scripted scenes.
- Assemble, rehearse, and perform a suitable personal audition package.

Students are expected to perform in a minimum of one departmental production prior to graduation. The recommendation is that they will do much more. We also encourage students to take advantage of specialized classes we offer to enhance their artistry and marketability upon graduation. Students who also take 31-3240 Acting IV and 31-3900 Professional Survival and How to Audition will be eligible to audition to participate in the Senior Showcase. Students completing the concentration in Acting will be well prepared to audition for graduate schools if they so choose.

[View the Requirements for this Concentration](#)

Directing

The Directing concentration teaches students advanced organizational, conceptual, and production skills necessary to mount credible productions of scripted material.

Upon successful completion of this concentration, students will:

- Demonstrate an understanding of the theory and practice of directing necessary for the preparation of a script, the planning and execution of rehearsals, and collaborating with actors and designers in the service of their direction of a full length play.
- Demonstrate the organizational skills necessary to mount credible productions of scripted and original material.
- Demonstrate the ability to express themselves clearly and concisely, both verbally and in writing regarding their own work, the work of recognized practitioners, and the work of their peers.
- Demonstrate the ability to work collaboratively in group settings to fulfill the goals of their projects.
- Demonstrate the ability to present themselves professionally in the theatre community in order to gain employment at theatres, schools or other institutions where their skills can be put to good use.

Prior to graduation, students will direct a one-act play and at least one full-length play. Students may also work as assistant directors to faculty or seek an internship in Chicago's busy theatre scene to improve their understanding of how professionals go about their business. The focus on theatre practice provided by the concentration in Directing provides excellent preparation for students interested in pursuing graduate study.

[View the Requirements for this Concentration](#)

Technical Theatre

The Technical Theatre concentration will provide students with a comprehensive overview of the practice of technical theatre and production management.

Upon successful completion of this concentration, students will:

- Demonstrate the ability to facilitate the work of designers in multiple design disciplines (costume, lighting or scenic design).
- Demonstrate the ability to work collaboratively with all theatre artists within a theatrical production.
- Be able to articulate a working knowledge of theatre history and dramatic theory.
- Have experienced a range of production responsibilities provided to the technical theatre students by the ample opportunities to work on Departmental productions.

We emphasize theatre as a collaborative process that requires close cooperation among all members of a production team. Students take classes that advance their technical knowledge of costumes, lighting, and scenic construction to prepare them to facilitate the work of designers. Students may focus their learning through classes in stage management, scenic or costume construction, and technical direction. Classes in theatre history, beginning acting, and theatre design provide breadth. There are ample opportunities for students to work on departmental productions as stage managers, technical directors, or production managers, from the bare-bones workshop level to fully budgeted main stage shows. In addition, freelance and internship opportunities are available for students to work on productions in the larger Chicago theater community. These opportunities often become available through the influence of our faculty and staff of working professionals. Upon graduation, students who earn a concentration in Technical Theatre have developed a strong résumé of practical experiences that can be used to seek admission to graduate school or to look for work in professional theatre.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

Theatre Design

The Theatre Design concentration emphasizes design as a collaborative process that requires close cooperation among each designer, the director, the technical team, and the performers.

Upon successful completion of this concentration, students will:

- Demonstrate a working understanding that design is a collaborative process that requires close co-operation between the designers, the director, technical team and performers on a theatrical production.
- Demonstrate familiarity with multiple design disciplines (costume, lighting or scenic design) though students may focus their work in one area.
- Demonstrate a fluent knowledge of technical theatre and theatrical drawing, including rendering and drafting.
- Articulate knowledge of art and theatre history and dramatic theory.
- Have experienced a range of production responsibilities provided to the theatrical design students by the ample opportunities to work on Departmental productions.

Students may focus their work in the area of costumes, lighting, or scenic design, but they must take classes in each area to gain familiarity with all three design disciplines. Classes are also required in the areas of makeup, technical theatre, rendering and drawing, art and theatre history, and beginning acting. There are ample opportunities for these students to work on departmental productions, from the-bare bones workshop level to fully budgeted main stage shows. In addition, assistant design and internship opportunities are available for students to work on productions in the larger Chicago theatre community. These opportunities often become available through the influence of our faculty of working professionals. Upon graduation, students with a concentration in Theatre Design have developed a strong portfolio of work that can be used to seek admission to graduate school or to look for work in professional theatre.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

Musical Theatre

The Musical Theatre concentration provides students with a comprehensive education in the skills and discipline of musical theatre.

Upon successful completion of this program, students will:

- Demonstrate a balanced and rigorous approach to techniques of acting, singing and dance and integrate these disciplines in performance.
- Demonstrate vocal technique and musicianship skills.
- Exhibit a working knowledge of dance terminology and practice proper dance technique in Ballet, Jazz and Tap, and Musical Theatre dance styles.
- Demonstrate a knowledge of musical theatre repertory and history.
- Assemble, rehearse, and perform a suitable personal audition package.

Students take a sequence of courses in acting and theatre history, dance techniques and styles, singing and musicianship, as well as courses that integrate the individual areas of study at an increasingly sophisticated level of achievement. Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing. In addition, the program enables students to take elective courses in areas related to musical theatre, such as directing,

composing, stage management and design, marketing and management, and journalism and criticism. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department. Students are encouraged to audition for musical theatre productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of theatre. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

Theatre, BFA

[Learn about the Department](#)

Concentrations

Acting

The Bachelor of Fine Arts in Theatre with a concentration in Acting is structured to provide an intensive study of the art and discipline of acting for the theatre.

Upon successful completion of this program, students will:

- Be able to “project themselves believably in word and action into imaginary circumstances” be those circumstances Shakespearean or in a commercial.
- Manifest an awareness of and the ability to effectively utilize the body and voice as the actor’s instruments of communication.
- Utilize and integrate theory and process in the creation of character.
- Exhibit the ability to analyze text as it relates to performance.
- Assemble, rehearse, and perform a suitable personal audition package.
- Articulate a pragmatic approach to the art, craft and business of the theatre.
- Have a portfolio that has charted their growth and accomplishments as performers.
- Demonstrate the advanced performance technique and acting practice to prepare them to fully inhabit any roles in which they are cast.

The reality of the profession is that actors need to be able to “project themselves believably in word and action into imaginary circumstances” whether those circumstances are Shakespearean or corporate in scope. Acting students need flexible technique that will support their work in large theaters or in front of a camera and microphone. They need to be familiar with the various opportunities that are available in which to ply their trade. The BFA in Theatre with a concentration in Acting provides this education through discipline-wide study in theatrical production, text analysis, and theatrical history; and it deepens this learning through sequenced classes in acting and improvisational skills, vocal and physical training, and career development. Through advanced capstone classes and a reflective portfolio process, the BFA student is given the opportunity to synthesize this learning in preparation for a career in professional theatre or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of theatre. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

BFA students are expected to participate in departmental productions as well as Senior Showcase and must maintain a portfolio that charts their growth and accomplishments as performers. Faculty members will regularly meet with each student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as performers in order to continue in the program.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

Directing

The Bachelor of Fine Arts in Theatre with a concentration in Directing is structured to provide an intensive study of the art and discipline of directing for theatre.

Upon successful completion of this program, students will:

- Demonstrate a broad knowledge in and appreciation for all areas of theatre practice.
- Demonstrate an understanding of the theory and practice of directing necessary for the preparation of a script, the planning and execution of rehearsals, and collaborating with actors and designers in the service of their direction of a full-length play.
- Demonstrate the organizational skills necessary to mount credible productions of scripted and original material.
- Demonstrate fluency in the discipline-wide study of theatrical production and design, vocal and physical training, acting skills and theatre history.
- Have directed a one-act play and at least one full-length play.
- Have a completed portfolio that has charted their growth and accomplishments as directors.

The Directing student, in selecting plays for production, can focus his or her experience on specific genres or styles of theatre that are of particular interest. Students are encouraged to select material that challenges their assumptions but engages their being. The BFA in Theatre with a concentration in Directing requires discipline-wide study in theatrical production and design, vocal and physical training, acting skills, and theatre history; and it deepens this learning through sequenced classes in directing, text analysis, and dramaturgy, as well as providing more opportunities for the student to direct full-length plays. Electives in Theatre Management, and in specific areas of theatre practice, provide breadth. Through advanced capstone classes and a reflective portfolio process, the BFA student is offered the opportunity to synthesize this learning in preparation for a career in professional theatre or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of theatre. In production, we stress collaboration as students work closely with their peers to rehearse and prepare plays for performance. The practical experience and responsibility of producing plays for performance is in itself a large step toward mastery; no other undergraduate program in the country that we know of offers the student more opportunities to put this work into practice.

BFA students are required to maintain a portfolio that charts their growth and accomplishments as directors. Faculty members will regularly meet with each student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as directors in order to continue in the program.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

Musical Theatre Performance

The Bachelor of Fine Arts in Theatre with a concentration in Musical Theatre Performance provides a rigorous, intensive, professionally oriented education in the skills and discipline of musical theatre.

Upon successful completion of this program, students will:

- Demonstrate a thoroughly integrated artistic approach to singing, acting, and dancing in musical theatre and integrate these disciplines in performance.
- Develop a thorough knowledge of dance terminology and practice proper dance technique in Ballet, Jazz and Tap, and Musical Theatre dance styles.
- Demonstrate a solid knowledge of musical theatre repertory and history and develop a strong understanding of how to approach research in these areas.
- Demonstrate vocal interpretation and musical role preparation skills.
- Cultivate successful audition technique and create a marketable audition package including a thorough understanding of the business of performing.
- Demonstrate a strong understanding of the importance of discipline and professionalism.
- Have a solid resume of musical theatre performances.

Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing in order to prepare students for the demands of a field in which the “triple threat” performer often gets the job. Students take a sequence of courses in acting and theatre history, dance techniques and styles, singing and musicianship, as well as courses that integrate the individual areas of study.

At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department.

Students are encouraged to audition for musical theatre productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of the theatre. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation as they pursue a career in professional musical theatre or study at the graduate level.

BFA students are regularly evaluated to monitor their escalating levels of achievement, and faculty members meet regularly with students to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and demonstrate continued development in order to continue in the BFA program.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

Theatre Design

The Bachelor of Fine Arts in Theatre with a concentration in Theatre Design is structured to provide an intensive study of the art and discipline of design for theatre.

Upon successful completion of this program, students will:

- Demonstrate and articulate a sophisticated understanding of how design works as a collaborative process that requires close co-operation between the designers, the director, technical team and performers on a theatrical production.
- Demonstrate familiarity with all three design disciplines (costume, lighting or scenic design).
- Demonstrate a fluent knowledge of technical theatre and theatrical drawing; including, rendering, and drafting.
- Articulate knowledge of art and theatre history and dramatic theory.

- Completed a professional-ready portfolio of work that can be used to seek admission to graduate school, or to seek work in the professional theatre.
- Successfully complete a capstone experience consisting of either a fully supported design opportunity or a professional internship.

Students can focus their study in the areas of costume, lighting, and scenic design, but at all times we stress the collaborative nature of the design process; and students must be familiar with all three design disciplines. The BFA in Design requires discipline-wide study in technical theatre, performance, theatre history, and text analysis; and it deepens that learning through sequenced classes in design and the collaborative process. Students may choose from a variety of electives focusing on technology, technical skills, electronic media, and the business of theatre. There are ample opportunities for design students to work on departmental productions, from the bare-bones workshop level to fully budgeted main stage shows. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of theatre. In fact, many of our Theatre Design students work with faculty members on projects outside the department as assistants or in a technical capacity, thus gaining valuable freelance experience in the business.

BFA students are expected to participate in departmental productions as well as Senior Showcase and must maintain a portfolio that charts their growth and accomplishments as designers. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as designers in order to continue in the program.

Students must maintain standards of performance.

[View the Requirements for this Concentration](#)

Minor

Acting Minor

The goal of the minor in Acting is to provide students with a concentrated introduction to the skills and theories required of the craft and practice of acting. Students will develop skills in the craft of vocal production, physical adaptability and expressiveness, textual analysis of dramatic literature, and an understanding of the basics of theatrical production. In conjunction with training in craft skills, students will develop their talents as performers through the spontaneity of live performance.

This minor will be of interest to students who are training for careers with close tie-ins to the performing arts or in which public performance will be required in the fulfillment of their duties.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

American Sign Language Minor

Students majoring in other fields will find that the development of American Sign Language skills and the ability to communicate with deaf people can significantly increase their marketability and career options upon graduation.

The minor in American Sign Language Studies will provide students with an opportunity to master American Sign Language at a communicative level and have a broad understanding of the culture of the deaf community.

Students will become familiar with resources available to them related to the deaf community, such as interpreter referral services and video relay services, and will be able to utilize them in their own professions. Students will have a clear sense of how American Sign Language and knowledge of the deaf community apply to their major.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Art History Minor

The minor in Art History allows students to expand their knowledge of the history and context of the visual arts while majoring in another area. Students take 18 credit hours of art history, including the core art history surveys and courses on modern and contemporary art, non-western art, and art theory and criticism. A knowledge of art history combined with other fields will provide students with excellent preparation for graduate studies or for rewarding careers in museums, galleries, art criticism, and cultural agencies. The Art History minor allows many possibilities for interdisciplinary collaboration, in particular with concentrations in Fine Arts; Cultural Studies; Journalism; and Arts, Entertainment, and Media Management.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Arts Management Minor

A minor in Arts Management provides students with the competitive advantage needed to support careers in the creative sectors. The practical knowledge and skills gained are applicable to students of all artistic disciplines and are essential for self-managers, entrepreneurs, and arts and media professionals.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Black World Studies Minor

The minor in Black World Studies offers students contextual depth in the social, cultural, historical, and political aspects of the varied peoples of the black world. Students will be able to challenge the concept and definition of “blackness” and will also be able to examine patterns of activism that characterize the creative expression, social fabric, political movements, and the scholarship of the black world.

[View the Requirements for this Minor](#)

[Learn about this Department](#)

Creative Advertising Minor

The Creative Advertising Minor provides students in other departments the opportunity to develop a more informed sense of professional context and practice as emerging media artists, and expand their career options. This minor requires 15 hours for completion.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Creative Nonfiction Minor

The Fiction Writing, English, and Journalism departments' Interdisciplinary Minor in Creative Nonfiction offers students an exciting avenue to improving oral, written, and creative problem-solving skills as well as a means to enhance the development of the work in the arts and media majors at Columbia. The combination of analytical, research, poetic, fictional, and journalistic techniques used to produce creative nonfiction offers a powerful means of communicating more effectively in a wide range of arts and media-related writing. Students who possess strong creative nonfiction skills, along with a major interest in another field, increase their chances of competing successfully in the work world after graduation.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Cultural Studies Minor

The Minor in Cultural Studies (18 credit hours) is designed to give students the tools they need to add depth to the work they do in their majors. As a program that emphasizes research and critical thinking, Cultural Studies offers a new dimension to the education of the art and media students at Columbia College because what they learn in the minor will nudge them toward more substantive understandings of their work. The program seeks to help students understand aesthetic, political, social, and economic relationships between cultural production and reception. They will learn to critically read and analyze the diverse information that is produced in everyday life, enriching their understanding of the complexity of culture. This minor is particularly useful for the numerous students across the college who are drawn to the depth and diversity that Cultural Studies offers. Even as they hone their technical skills in their primary fields of study, students who minor in Cultural Studies will be inspired to think about context in new and dynamic ways.

[View the Requirements for this Minor](#)

[Learn about this Department](#)

Dance Minor

The minor in Dance is intended for students who desire a formal course of study in dance as an adjunct to a major in another field. The minor in Dance provides students with practical and intellectual exposure to dance and a degree of physical experience in contemporary dance idioms. The minor is composed of basic requirements in the physical techniques of dance, as well as courses in dance making, anatomy and dance cultures and history.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Transfer Students

Transfer students seeking a minor in Dance must complete all required coursework at Columbia College. Students may petition the department to accept course substitutions if they have prior coursework that duplicates any of Columbia's requirements.

Directing Minor

The goal of the minor in Directing is to provide students with a concentrated introduction to the theories, skills, and practice of directing for the theatre. Students will study directing as a multifaceted discipline involving an understanding of the process of acting, the introduction of technical and design elements, organization through project management, as well as a thorough comprehension of dramatic structure. In the minor's capstone course, students will coordinate all of these elements through the production of a one-act play of their choosing.

This minor will be of interest to students who wish to develop an understanding of the skills necessary to conceptualize, organize, and facilitate the preparation of scripted material for performance.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Education Minor

This minor is available to all Columbia undergraduates and supports them in developing their understanding of children and adolescents so that they might work with these age groups as teaching artists or media consultants in a range of settings or more thoughtfully consider career options and graduate programs in education and related fields such as counseling/art therapy or social work. A focus is placed on arts integration, a hallmark of the Early Childhood Education program, and a practicum experience is available for qualified students.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Environmental Studies Minor

Environmental science is an interdisciplinary science that uses concepts and information from the natural sciences – ecology, biology, chemistry, and geology – and also from the social sciences – economics, politics, and ethics – to help us understand how the earth works; how we are affecting the earth’s life-support systems (environment) for us and other forms of life; and how to deal with the environmental problems we face.

Thus, the goal of the minor is to have all students complete a core course in Environmental Science, which incorporates each of these disciplines. Then, the student will be able to choose the discipline within the Environmental Studies program he or she wishes to pursue in greater detail, with core courses in biology, chemistry, and geology, and more specialized courses later on. Finally, each student will complete an independent study project depending upon his or her special interests, which can be arranged through numerous professional contacts of the faculty.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Fiction Writing Minor

The minor in Fiction Writing is designed to allow students to combine their major fields of study with a sequence of Story Workshop® and elective writing courses that will improve reading, writing, listening, speaking, and creative problem-solving skills. The minor in Fiction Writing is of interest to students who realize the great importance of writing in all arts and media disciplines, as well as most careers. Fiction Writing II carries writing-intensive designation that fulfills this Columbia graduation requirement.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Journalism Minor

The Journalism minor allows students in other majors to explore their interest in Journalism. The program focuses on the first six core courses of the Journalism major, and introduces the students to news reporting and writing as well as copy editing. Students are encouraged to take more advanced courses to develop skills in blogging, multimedia and other areas.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Latino and Latin American Studies Minor

The minor in Hispanic/Latino Studies offers courses in the history and culture of Hispanic/Latin American people through the interdisciplinary study of language, literature, visual media and performing arts, and social institutions, noting the significance of their contributions to American society. By studying the ethnic experience of the Hispanic population in America, students will understand the transcultural complexity and richness of the hispanic/Latino and Latin American worlds.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Literature Minor

The minor in Literature requires 18 hours of literature courses in the English Department beyond the three hours taken for the Humanities/Literature requirement in the LAS Core Curriculum. The 18 hours are composed of any combination of six literature courses that meet the following two guidelines: a maximum of two courses (six to seven hours) from 1000- level literature offerings and a minimum of one course (three hours) from 3000- or 4000-level literature offerings. Within these guidelines, the minor in Literature offers a flexible course of study that students can tailor to meet their specific needs and interests. Students from Film and Video, for example, might choose courses such as Literature on Film, Movies and Myth: The Goddess, and Topics in Literature: Spike Lee and August Wilson. Fiction Writing students might select courses such as the English Authors, American Authors, or World Literature sequences complemented by courses on various periods in the American or British novel. Theater students might be interested in a minor in Literature based on classes such as Introduction to Drama, Introduction to Shakespeare, Shakespeare: Tragedies, Modern American Drama, and Topics in Literature: Mamet/Shepard—Script, Stage, and Screen. Students who wish to minor in Literature must have a declared major in an arts and communications area.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Marketing Minor

Students who pursue a minor in Marketing Communication learn to become empowered and control their own artistic careers.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Mathematics Minor

Mathematics involves both purely abstract concepts as well as practical topics with applications to a variety of fields, including the natural sciences, the social sciences, computer science, and technology. Mathematics helps us to understand the world by providing a coherent and efficient language in which real phenomena can be described and modeled, and it provides powerful tools that we can use to help implement our ideas.

The goal of the mathematics minor is to introduce students to some of the many topics used in mathematics, with an emphasis on applications. All students will complete a three-semester sequence in calculus. Then, based on his or her particular interests, the student will select additional courses from the more advanced topics.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Motion Graphics Minor

Motion Graphics is a growing practice with output including film, television and the web in the form of title sequences, television commercials, television network identifications, music video effects, web-based graphic animations, etc. The industry is comprised of an interdisciplinary array of professionals with formal training from television, film, graphic design, architecture and art. The Motion Graphics minor is a 19-20 credit sequence of classes which focuses on the design and implementation of motion graphics animations for television, film and web. Students who may wish to complete the minor include Film and Television Editors, Graphic Designers, Illustrators, Animators and Media Artists.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Non-Linear Editing Minor

This minor will focus on teaching a set of skills that include video acquisition and non-linear editing. It will prepare students to use these skills in a wide variety of fields that now utilize video and need more people trained in these skills. Students who have these skills in addition to their major focus will increase their ability to enter the job market because of the proliferation of opportunities that need the capabilities of skilled shooter/editors. This minor would be of interest to students from a variety of departments who are interested in entering a market with expanding possibilities.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Photography Minor

The minor in Photography is designed to provide a solid foundation in Photography for students who may use photography in another related field. This is a particularly good choice for students who are Art and Design or Film and Video majors.

[View the Requirements for this Minor](#)

[Learn about this Department](#)

Playwriting Minor

The goal of the Interdisciplinary Minor in Playwriting is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage and media performance modes. Students in this program will develop the requisite skills for both long and short forms of stage writing, and for adaptation of fictional works to script forms. Through elective choices, students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences will enhance the student's professional marketability in the related fields of stage and media advertising, public relations, and other fields where creative problem solving, script forms, and verbal presentation skills come into play.

[View the Requirements for this Minor](#)

[Learn about the Departments: Fiction Writing, Theatre](#)

Poetry Minor

A minor in Poetry may be taken by a student who is majoring in another area at the College. Students pursuing the minor will have all the benefits available to Poetry majors. This includes instruction from our resident and visiting instructors, the annual poetry reading series, *Columbia Poetry Review*, the Eileen Lannan Contest, and other special programs.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Professional Writing Minor

The Professional Writing program allows students to become communication specialists with developed skills in the rhetorical elements of writing, combined with a broadened view of how writers negotiate the shared knowledge of their culture. Professional Writing students gain the skills necessary to become professional communicators who can affect change through writing. Students learn varied and creative approaches to writing portfolios, company reports, grant proposals, profiles, speeches, and résumés. Students acquire skills that relate to writing for the arts and new media, as well as for the corporate and not-for-profit sectors of society.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Public Relations Minor

The minor in Public Relations is intended for any student in majors throughout Columbia. Its concepts enrich journalism, radio, and broadcast; professionals in cultural and arts management; entrepreneurs in emerging fields of technology; in interactive arts and media; and in the interdisciplinary arts. Students with accomplishments in creative and fiction writing, and in film and video, benefit from the relevant attributes and skills – namely, outreach and promotion – sharpened and ready for use. This minor requires 18 hours for completion.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Radio Minor

No description available at publication.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Teaching Artist Minor

The Teaching Artist (TA) Field is a growing field of practice in arts education across the country. For years, artists have practiced their art while contributing to the field of arts education in a multitude of ways. The Teaching Artist minor would provide scaffolding for students who are interested in using their majors to further develop their craft, while teaching and working with children and adolescents. The TA minor will provide students the opportunity to build the necessary skills to partner effectively with organizations that employ teaching artists. Students who earn a Teaching Artist minor would be prepared to work in various school art programs that do not require a teaching certificate, after school programs, community-based arts programs, museum settings, or a range of positions that require knowledge of working with children. TA minors would also have a stronger transcript when applying to graduate programs in Education, Counseling/Art Therapy, or Social Work. All students in the minor would complete a TA practicum in their major area of study or a 1-2 credit internship through the early childhood program.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Web Development Minor

The Interactive Arts and Media Department's minor in Web Development is designed for students of any major who would like to supplement their work with skills in developing for and distributing work through the Web. This minor provides students with a firm grounding in the technical aspects of Web page creation, programming, and information management. Students learn state-of-the-art programming languages to create interactive Web sites with dynamic content. Students' high-end Web content and design programming skills will make them more competitive in the Web design market. The growth of the World Wide Web has created a need for experimental approaches to Web design. In combination with a major, the Web Technology minor enables students to take an interdisciplinary and experimental approach to Web design, which is necessary in a changing media environment. All of Columbia's students have an opportunity to explore and experience the latest technological advances in hardware and software in our classrooms and labs and to study with professionals in Web design.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Women's and Gender Studies Minor

The minor in Women's and Gender Studies is housed in the Humanities, History and Social Sciences Department. This minor is designed to give students an opportunity to explore issues of gender and sexuality in an interdisciplinary yet cohesive way. A rich complement to any of the majors of the College, this minor requires 21 hours for completion. Students will be exposed to feminist theory and will engage in a stimulating debate on the role of gender and sexuality in society from a variety of perspectives.

[View the Requirements for this Minor](#)

[Learn about this Department](#)

Writing for Television Minor

This minor will focus on preparing a student for a career in writing for television in all its various forms, from entertainment and corporate productions to the growing field of interactive media. This market is particularly open to new talent because of the expansion of outlets that can utilize the talents of a trained scriptwriter and the voracious appetite of these outlets for content and therefore scripts. This minor would be of interest to students from a variety of departments who focus on writing and are interested in entering a market with expanding possibilities.

[View the Requirements for this Minor](#)

[Learn about the Department](#)

Graduate Program

Alternate Route, Graduate Certificate

This certificate program is for practitioners with an MA in a human services related field. This accelerated program will enhance their counseling practice with dance/movement therapy methodologies with the dance/movement therapy core curriculum.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Art Education, MAT

The Master of Arts in Teaching (MAT) degree programs prepare candidates for both an Illinois teaching credential and a master's degree. The MAT in Art Education specifically prepares candidates for an Illinois K–12 teaching license in the visual arts. Successful candidates may teach the visual arts at the elementary, middle-school, and secondary levels. The MAT program includes preparation for integrating the visual arts with study in the content areas as well as reading strategies for the middle-school child. The program prepares teachers to be both artists and scientists, able to skillfully blend content and creative pedagogy into the dynamic art of teaching.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Creative Writing-Fiction, MFA

The Columbia College Fiction Writing Department is home to the Story Workshop® approach, the Story Week Festival of Writers, and one of the largest, most successful creative writing programs in the country. Graduate degree offerings include MFA in Creative Writing—Fiction, MA in the Teaching of Writing, and the MFA/MA degree. These programs guide committed fiction writers to advanced achievement in the theory and practice of writing and the teaching of writing.

Candidates for the MFA degree complete a book-length work of publishable fiction (novel, short stories, novellas, creative nonfiction, script, or a combination of forms). The degree requirements for the MA conclude with a two-part graduate thesis: one part creative, one part pedagogical. The quality and kind of teacher training developed in the Teaching of Writing program, featuring the Story Workshop approach, is valued by other institutions, colleges, and graduate programs. The MFA/MA degree incorporates all aspects of the Master of Fine Arts in Creative Writing and the Master of Arts in the Teaching of Writing. Students interested in pursuing the MFA/MA degree must accomplish the following: be fully admitted into the MFA program; conclude one year of successful graduate study; submit a letter of application to the Chair and Director of Graduate Programs to add the MA degree strand. The required thesis is a book-length creative work and a pedagogical essay, both of publishable quality.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Creative Writing-Nonfiction, MFA

This Master of Fine Arts program is a studio/academic program in which emphasis on students' own writing and craft (in workshops and craft seminars) is balanced with study of literature and the form and theory of nonfiction. In an environment supportive of aesthetic and pedagogical diversity, students gain a broad sense of the genre over time and a vivid awareness of nonfiction in the present cultural landscape. Students complete the program with a book-length manuscript, the MFA thesis.

[Learn about this Department](#)

Creative Writing-Poetry, MFA

This Master of Fine Arts program is a studio/academic program in which emphasis on students' own writing and craft (in workshops and craft seminars) is balanced with study of literature and poetics. In an environment supportive of aesthetic and pedagogical diversity, students gain a broad sense of poetic practice over time and a vivid awareness of poetry in the present cultural landscape. Students complete the program with a book-length manuscript, the MFA thesis.

[Learn about this Department](#)

Dance/Movement Therapy and Counseling, MA

This Master of Arts program provides a profound interweaving of the two disciplines. Students in the program are prepared to work as counselors who use dance/movement as a modality for change and healing in a variety of settings, including schools, hospitals, out-patient programs, nursing homes, community centers, rehabilitation and correctional facilities.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Elementary Education, MAT

The Master of Arts in Teaching (MAT) degree programs prepare candidates for both an Illinois teaching credential and a master's degree. The MAT in Elementary Education program specifically prepares candidates for an Illinois K – 9

teaching certificate, necessary to teach in self-contained elementary classrooms. Middle school coursework further prepares candidates for content-area endorsements, required for teaching in departmentalized middle school settings. A special feature of the Columbia College Chicago program is that the fine arts are woven into coursework, in keeping with the focus on the arts at the College. This program prepares teachers to be both artists and scientists, able to skillfully blend content and creative pedagogy into the dynamic art of teaching.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Film and Video - Creative Producing, MFA

This Master of Fine Arts program teaches students to produce meaningful, commercially viable, internationally appealing screen entertainment in traditional and new media formats. Graduates of the program are prepared for careers in traditional film studios, independent production companies, or as entrepreneurs.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Film and Video, MFA

This Master of Fine Arts program emphasizes the individual filmmaker's personal voice and cultivates the leadership role of the director. The program teaches authorship by asking the student filmmaker to create work that is authentic, diverse, and invokes the human experience.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Graduate Laban Certificate in Movement Analysis

This certificate program helps students learn to apply movement analysis in a therapeutic and artistic setting. This is a program that provides a comprehensive study of movement meaning and its application to body/mind therapies and the

performing arts. The curriculum is designed to take theory into practice, making applicable the links between Laban's theory of movement and the specific context and processes of expressive and somatic arts.

[View the Requirement for this Program](#)

[Learn about the Department](#)

Interdisciplinary Arts & Media, MFA

The MFA in Interdisciplinary Arts & Media fosters an innovative dialog between the fine, performing and media arts. This is a graduate program for traditional and performing artists who want to incorporate media into their artistic practice and for media artists who want to expand into areas such as performance, installation, interactive, and relational art forms. We seek students who are committed to making art, who want to pursue a course of study that integrates experimentation and collaboration, who are flexible and willing to be self-reflexive in their art practice, and who can engage art from the hands-on practical to the meta-level. We believe that individual art practice must be developed in relationship to the larger world. Access to affordable technology is stimulating artists to incorporate new media forms into an increasingly diverse array of work. Our goal is to be at the cutting edge of this exploration.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Interdisciplinary Arts, MA

The MA program guides and supports artists and educators who wish to expand their creative practices and deepen their understanding of interdisciplinary art theory, history, and technique. Students are immersed in an innovative curriculum focused on building connections among visual art, movement, sound, writing, and drama. Graduates of the MA program emerge with a broader and more coherent understanding of contemporary art practice, new and expanded technical skills, and a professional portfolio that will accelerate their creative careers. Designed to be completed in one calendar year, this energizing and transformative program is organized as an accessible and viable option for working professionals.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Interdisciplinary Book & Paper, MFA

The Interdisciplinary MFA in Book & Paper enables students to participate in the contemporary art world by encouraging them to consider book and paper as a site for interdisciplinary practice. We promote the understanding of hand papermaking and the book arts as artistic media with applications in cultural discourse, community building, and collaborative practice. We seek students who want to pursue a course of study that integrates experimentation with both technical and conceptual considerations in these media. With access to some of the finest bindery, papermaking, and printing equipment and facilities in the country, students pursue their course work in collaboration with new media, performance, and installation.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Journalism, MA

This Master of Arts program emphasizes public affairs reporting and the crucial role played by a free and active press in communities large and small, national and international. The curriculum focuses on issues central to civic life - education, housing, welfare, criminal justice, labor, politics and the electoral process, science, economics, and arts.

[View the Requirements for this Program](#)

[Learn about this Department](#)

Master of Arts Management

The Master of Arts Management (M.A.M.) degree offers comprehensive preparation for managerial and entrepreneurial careers in the fields of art, entertainment and media. Along with the essential study of the marketing, legal, financial, organizational, leadership and strategic concepts that accompany these fields, the curriculum allows students to choose elective management courses in live and performing arts, media, music business, visual arts and arts entrepreneurship. Students will acquire the skills needed to manage a for-profit or non-profit arts organization, or launch their own.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Music Composition for the Screen, MFA

This Master of Fine Arts program is an intense interdisciplinary course of study that draws upon the resources of various academic departments at Columbia College Chicago. The curriculum incorporates all related aspects of music production—from composing and orchestration to in-studio recording and mixing—and all applications of the craft—from film and television to video game and live performance scoring. Students are equipped with all the tools they need to create distinctive music in response to a variety of dramatic problems and to present their work across multiple platforms.

[View the Requirements for this Program](#)

[Learn about the Department](#)

Photography, MFA

This Master of Fine Arts program emphasizes aesthetic and conceptual development alongside advanced photographic technique. The program is grounded in art history and theory and invested in the critical dialogue on contemporary photography. Students develop a sophisticated body of work, an understanding of the theoretical perspectives that support that work, and the necessary tools of professional practice which will accelerate their careers as working artists.

[View the Requirements for this Program](#)

[Learn about this Department](#)

Course Descriptions

[Key to Course Listings](#)

Art + Design

22-1040 Ceramics for Non-Majors

This course includes studio work, slide presentations, and discussions of traditional and contemporary use of clay that introduce students to various methods of forming and finishing work. Hand building, glazing, and firing are covered.

3 Credits

22-1042 Jewelry and Objects for Non-Majors

This course introduces students to concepts and design practices to enable realization of objects using metals. Basic technical skills including fabrication, soldering, stone-setting, coloring, finishing, and cold joining will be introduced. Through a series of class projects, students will explore jewelry, objects, and sculpture.

3 Credits

22-1101 History of Art I: Stone Age to Gothic

This course introduces the history of art until the end of the Middle Ages. Various periods, including the Stone Age, Egypt, the Ancient Near East, Greece, Rome, Early Christian, Byzantine, Early Medieval, Romanesque, and Gothic, will be studied in relationship to the Western art tradition. The art of Asia, the Americas, and Africa may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art.

3 Credits

HU

22-1102 History of Art II: Renaissance to Modern

This course introduces the history of art from the Renaissance to the Modern period. European art of the Renaissance, Baroque, Rococo, and Romantic eras will be studied, as will the artistic movements of the 19th and 20th centuries. The art of Africa, the Americas, and Asia during the same time period may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art works. This is a continuation of History of Art I: Stone Age to Gothic, but can be taken independently.

3 Credits

HU

Requisites PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic

22-1120 Art in Chicago Now

This course surveys contemporary art in Chicago. This will be facilitated through field trips to major museums, galleries, and artist studios, and by lectures by visiting artists and critics. Familiarity with current discourse through art publications will be stressed. A historical context will be developed through slide lectures about the recent history of Chicago art. The art market or business of art will also be discussed. Much of the class time will be conducted outside the College.

3 Credits

22-1131 History of Architecture I

This course uses the study of architecture to reveal human thought and aspirations and begins by examining ancient Egyptian architecture continuing through the Renaissance, Baroque, Rococo, and Neoclassical periods. Focus is on Western architectural forms. Through the context of examining architecture, instruction touches on interiors, decorative arts, and furniture.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern

22-1132 History of Architecture II

This course uses the study of architecture and building techniques to reveal human thought and aspirations by focusing primarily on Western cultures. Through the context of architecture, the disciplines of interior design and the decorative arts are also touched upon. Covered time period spans from the precursors of modern architecture to the 21st century architecture of today.

3 Credits

Requisites PREREQUISITES: 22-1131 History of Architecture I

22-1140 Architecture in Chicago Now

3 Credits

22-1210 Drawing I

This course teaches students how to represent accurately and proportionately objects, planes, and volumes by developing hand-to-eye coordination with line and tone, wet and dry media. Basics of perspective are covered in various exercises augmented by critiques, slide lectures, and discussions.

3 Credits

22-1220 Fundamentals of 2-D Design

This course teaches students to organize visual images by acquiring understanding of visual elements, line, shape, tone, texture, and volume. Students examine and apply design principles such as repetition, variety, and movement. Emphasis is on simple graphic skills. Required for all Art and Design majors; course is also useful for nonmajors.

3 Credits

22-1230 Fundamentals of 3-D Design

This course focuses on use of basic design principles and elements in developing 3-D compositions. Students use modular theories and systems as well as intuitive responses to manipulate a variety of materials. Projects are designed to heighten students' perceptions of forms in space. This course is required for all Art and Design and Photography majors.

3 Credits

22-1250 Scale Model Fabrication: Making Models of Interior and Exterior Spaces

Workshop course introduces students to the skills necessary to create small-scale models for use in studio or gallery presentations, installations, proposed onsite sculpture, and more. It also is an important tool for visualizing scale, proportion, and the conception of projects. Course is intended primarily for those in the Fine Arts curriculum; however, it will benefit those in other concentrations as well. This two-day workshop will cover a few basics of professional model making for applications in both indoor and outdoor spaces.

1 Credits

Repeatable

Requisites PREREQUISITES: 22-1230 Fundamentals of 3-D Design

22-1255 Display Structures for Your Work

Workshop course will teach students necessary fabrication techniques and skills required to build pedestals, plinths, and shelving to display objects. This workshop focuses on display structures needed by Fine Art students, but will benefit other students as well.

1 Credits

Repeatable

Requisites PREREQUISITES: 22-1230 Fundamentals of 3-D Design

22-1270 Jewelry Workshop

Workshop course explores the qualities of enameling in which students combine techniques of jewelry and metalwork to add texture, color, and form. Techniques taught include Limoge, cloisonné, and grisaille. A fine arts background or previous jewelry course benefits students enrolled in this course.

1 Credits

22-1271 Fine Art Workshop: Frame & Stretcher

Workshop course teaches students how to build canvas stretchers and picture frames using the equipment in the Art and Design Department's Wood Shop. Course goal is to enable students to become more self-sufficient in presenting their work (paintings, photographs, drawings, prints, etc.). Each student produces between five and 10 museum-quality canvas stretchers and picture frames. Students are also introduced to archival matting and mounting techniques.

1 Credits

Requisites PREREQUISITES: 22-1230 Fundamentals of 3-D Design

22-1275 Digital Video Editing Workshop for Artists

Three-day workshop course teaches Art and Design students the fundamentals of shooting and editing digital video. The workshop will be extremely useful not only for learning how to create original work in video format, but also for learning how to document work that does not transfer well to more static forms such as slides or photographs.

1 Credits

22-1276 Workshop in Printmaking Techniques

Two-day workshop course teaches established and innovative printmaking techniques as part of a rotating sequence of introductory workshops on methods and techniques. Each workshop presents a specific printmaking technique through demonstrations and studio practice. Students produce sample prints and are introduced to current literature and resources on the subject. The workshop facilitates independent use of the print studio and is taught by specialist instructors who hold expertise in the various printmaking media.

1 Credits

Repeatable

Requisites PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 22-1210 Drawing I

22-1281 Workshop in Spatial, Object, and Sculptural Techniques

Workshop course introduces students to materials, fabrication, and manipulation techniques for spatial, object, and sculptural designs and compositions. Each workshop presents techniques through demonstrations and projects to develop studio practice. Students produce test pieces, prototypes, and explore concepts and theory relative to specific methodologies shown in examples of contemporary practice. Workshops facilitate independent use of facilities available for small metals, plastics, plaster, wood, ceramics, soft materials, fibers, kinetics, assemblage, or 3-D modeling. Instructors have expertise in each particular media.

1 Credits

Repeatable

Requisites COREQUISITES: 22-1230 Fundamentals of 3-D Design

22-1285 Anatomical Modeling

This course focuses on developing a greater understanding of the human form, as well as building on principles of 3-D design and creating forms in space. Students work from live models and learn anatomy, clay modeling, mold making, and casting, as well as connecting drawing and conceptual, perceptive skills to sculpture.

3 Credits

Requisites PREREQUISITES: 22-1230 Fundamentals of 3-D Design

22-1310 Beginning Typography

This course allows students to investigate the basic aspects of letterforms and typography through a variety of projects. Students are exposed to the historical background, technical and aesthetic issues, and communicative abilities of typography as individual forms and as text.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design CONCURRENT: 22-1320 Design Lab

22-1320 Design Lab

This course covers digital typesetting, layout, and image editing techniques for graphic design, illustration, and advertising. Topics covered include digital document construction and layout, typography formatting and specification, digital image editing, and application.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design CONCURRENT: 22-1310 Beginning Typography

22-1330 Information Design

This course teaches students the basic principles and practice of information design. Students will investigate, design, and test visual processes; develop information systems; map data; graph paths; and create interactive displays.

3 Credits

22-1390 Special Issues in Design

This course explores current issues, technical procedures, and design practices in workshops led by noted designers in thesis guest lecture/discussion/studio series.

1 Credits

Repeatable

22-1490 Special Issues in Illustration

This course allows students to work with a visiting illustrator to solve a particular illustration problem. Students learn specific technical and creative problem-solving methods from a leading illustrator in Chicago.

1 Credits

Repeatable

22-1590 Special Issues in Advertising

This course involves visiting art directors, copywriters, and account executives examining a current trend in advertising strategies related to advertising design. Visiting instructors are working professionals in Chicago's top advertising agencies.

1 Credits

Repeatable

22-1700 Product Design I: Materials and Techniques

This course is intended for all Product Design majors. Instruction focuses on general theories of design, including problem definition, articulation, and resolution. Students study methodologies and historical case studies that look at the development of successful products from the standpoint of markets, manufacturing, and cultural concerns. Through class projects, students explore issues of function, cognition, and aesthetics in context with the various product types. MAY BE TAKEN CONCURRENTLY: 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1210 DRAWING I

3 Credits

Requisites CONCURRENT: 22-1701 Product Design: Drawing I COREQUISITES: 22-1701 Product Design: Drawing I

22-1701 Product Design: Drawing I

This course focuses on systematic drawing systems as key communicators of design intent across a variety of contexts: designers, marketers, engineers, and independent clients. With each context comes a different type of drawing

requirement. The course emphasized the following drawing systems: orthographic projection, paraline projection, and perspective with a focus on the connection between drawing, thinking, and innovating. Students will gain an understanding of the fundamental importance of sketching as a presentation and an ideation tool. Class content includes overviews of all drawing systems as well as techniques for rapid ideation, product documentation, rendering, and presentation.

3 Credits

Requisites CONCURRENT: 22-1700 Product Design I: Materials and Techniques

22-1705 Product Design II: Design Paradigms

This course focuses on the idea of design paradigms (or models of existing solution types) within design and builds the students' awareness of this critical methodology for solving problems by breaking the issues down to the most elemental nature. Through a series of lectures and small projects, students are exposed to the nature of paradigms and their flexible capabilities for multiple applications to various design problems.

3 Credits

22-1710 Introduction to CAD for Product Design

This course focuses on fundamentals on 3-D parametric solid modeling. Students learn this industry-standard software through carefully paced tutorial exercises and hands-on development of different product types and geometry. Instruction provides an overview of sketching and manual drafting and historical development of computer-aided design.

3 Credits

22-1800 Interior Architecture/ Design Theory I

This course introduces theoretical principles and nomenclature of architecture and interior architecture. Course examines historical, practical, and psychological influences through readings and special emphasis on basic elements of design (space, form, and order); aesthetics; and typology of space.

3 Credits

Requisites PREREQUISITES: 22-1810 Interior Architecture:Drawing I and 22-1811 Architectural Draft and Detailing I

22-1810 Interior Architecture:Drawing I

This course will stress the fundamentals of drawing and composition pertaining to Interior Design. Problems of how

objects and spaces are depicted by line, volume, texture, shade, and shadow and utilize a variety of drawing methods, including perspective, freehand sketches, and surface modeling. These exercises, using a variety of media and materials, are augmented by critiques, lectures, and discussions.

3 Credits

Requisites CONCURRENT: 22-1811 Architectural Draft and Detailing I

22-1811 Architectural Draft and Detailing I

This course provides exposure to the vocabulary, drawing conventions, and principles of small building construction. Lectures, slides, and examples of construction drawing expose students to simple structural systems, building and finishing materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.

3 Credits

Requisites CONCURRENT: 22-1810 Interior Architecture:Drawing I COREQUISITES: 22-1220 Fundamentals of 2-D Design

22-1813 AutoCad Fundamentals

This course provides framework for students to develop computer drafting expertise. Students gain the knowledge and experience needed to operate the program and perform 2-D drafting on a basic level. Course covers the most basic commands, and students learn elements needed to produce a partial set of schematic plans, elevations, and drawings of existing conditions.

3 Credits

Requisites PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 22-1811 Architectural Draft and Detailing I CONCURRENT: 22-2812 Architectural Draft and Detailing II and 22-1820 Color for Interiors

22-1819 Sources and Materials

This course includes lectures, discussion, and field trips to showrooms, manufacturers, and suppliers, and exposes students to discovery of new and classical interior design furnishings and architectural appointments.

3 Credits

Requisites PREREQUISITES: 22-1820 Color for Interiors CONCURRENT: 22-2801 Design Studio II

22-1820 Color for Interiors

This course explores the nature, practical use, and psychological effects of color as it relates to interior design practice.

Projects apply theoretical principles of color to the interior environment. Course is taught in a studio setting accompanied by appropriate lectures.

3 Credits

Requisites PREREQUISITES: 22-1811 Architectural Draft and Detailing I CONCURRENT: 22-1813 AutoCad Fundamentals and 22-2812 Architectural Draft and Detailing II

22-2043 Advanced Jewelry and Objects for Non-Majors

This course encourages personal expression through the creation of wearable art, jewelry, objects, and sculpture. Building on the foundations taught in Jewelry and Objects for Non-Majors, students learn a variety of techniques including etching, enameling, and forming. Non-traditional materials are also explored. Critiques and class discussions are an important component. Conceptual ideas are discussed and encouraged with each project while emphasizing skilled craftsmanship and aesthetics.

3 Credits

Requisites PREREQUISITES: 22-2042 or 22-2242 or 22-1042 Jewelry and Objects for Non-Majors

22-2100 History of European Art: Topics

3 Credits

22-2110 History of Twentieth Century Art

This course surveys the history of modern art and critical theories from Post-Impressionism in the 1890s, covering major subsequent currents including Cubism, Expressionism, Surrealism/Dada, Abstract Expressionism, and Post-Modernism. Developments in design and architecture, including the Bauhaus, International Style, and Post-Modernism, will also be covered.

3 Credits

HU

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern COREQUISITES: 52-1152 Writing and Rhetoric II or 52-1152HN Writing and Rhetoric II: Honors or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

22-2120 Art from 1945 to 1980

This course examines the development of the visual arts in America and Europe after WWII up through the beginnings of Postmodernism. Important movements such as Abstract Expressionism, Pop Art, Color Field, the Black Arts Movement, the Beats, Minimalism, and Conceptual art forms (body art, earth art, and performance art) are considered

within a critical and theoretical context.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1102 History of Art II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 History of Art II: Renaissance to Modern and 52-1152HN Writing and Rhetoric II: Honors

22-2130 American Art, 1840-1940

This course covers major trends in American art and how they are interpreted in painting, sculpture, architecture, and the decorative arts. Topics include Luminism, Heroism, Mysticism, Symbolism, the Columbian World Exposition, Impressionism, the Armory Show, Cubism, the Ashcan School, Regionalism, Surrealism, and the New Realism.

3 Credits

WI

Requisites PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern

22-2135 Black Visual Culture

This course examines global visual culture, analyzing issues of class, status, gender and sexuality that historically and currently inform competing notions of blackness within the public sphere.

3 Credits

PL HU

22-2140 Latin American Modernisms

This course explores modern visual, literary, and cinematic cultures in Latin America. It follows the various currents of the modern that emerged between the late nineteenth century and 1980, focusing on the cultural production from Argentina, Brazil, Chile, Cuba, and Mexico. A special point of interest will be the convergences and divergences with Euro-American modernism as well as hemispheric dialogues.

3 Credits

GA HU

22-2141 Art and Ritual

This course examines the relationship between art and ritual through diverse examples from many parts of the world and many time periods, including contemporary art. Art and ritual have been closely connected ever since the earliest works of art were created in the Old Stone Age. How has art been used in rituals related to spiritual beliefs, healing, the life cycle, political power, social cohesion, and personal identity? What is the process by which art embodies, represents, or transforms spiritual and other beliefs in rituals? These and other questions will be addressed through lectures, class discussions, films, and field trips.

3 Credits

HU

22-2142 Art of India

This course covers four thousand years of art on the Indian subcontinent. Course begins with the Indus Valley Civilization and then follows the development of painting, sculpture, and architecture created for the region's varied religions and rulers. Course concludes with modern and contemporary Indian art, with an emphasis on how it relates to the past. Indian religious, royal, and popular art forms will be examined in terms of their style, iconography, and meaning in context.

3 Credits

HU

22-2145 Arts of Africa

This course introduces the arts of Africa south of the Sahara Desert, including sculpture, painting, textiles, architecture, pottery, metalwork, and body arts. Material spans 2,500 years of art history, including the works of contemporary artists. Several ethnic groups and individual artists are highlighted to explore these major themes: the relationship between art and African culture, religion, and politics; the role of the artist in African society; and changes in African art over time.

3 Credits

GA HU

22-2150 The Art of Mexico: The Olmecs to the Present

This course presents an overview of Mexican art over 3,000 years, beginning with the ancient Olmecs and the Aztecs, and continuing with the colonial period of the 16th through 19th centuries. Course concludes with a study of 20th century Mexican artists including those working today. Along with slide lectures and discussions, course includes field trips to local museums.

3 Credits

GA HU

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II

22-2170 History of Communication Design

This course introduces graphic design, advertising, and illustration students to the history of visual communication, including text and image. Lectures, slides, and discussions focus on the work of important practitioners in the field and on the historical and cultural significance of design, technology, and innovation.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern

22-2171 Modern and Contemporary Design

This course offers a history of modern and contemporary design, with an interdisciplinary focus on product, graphic, architecture, fashion, and interior design. The emphasis will be on understanding the connection between design and the past, the present, and possible futures. A large portion of the course will be devoted to the theory and practice of design during the 20th century.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1102 History of Art II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 History of Art II: Renaissance to Modern and 52-1152HN Writing and Rhetoric II: Honors

22-2172 Design Culture Now

This course presents a history of the way the designed world around us looks now. Instruction emphasizes current graphic design, advertising, architectural and interior design, fashion, and product design, with attention also paid to the history and technologies that have led to the present. Design's relation to popular culture and fine art will also be discussed. Course is required for the BA in Art and Design.

3 Credits**22-2190 Special Topics Workshop in Art History**

Workshop topics rotate to offer coverage of material, opportunities, methodologies or career strategies that might not

included in permanent course offerings.

1 Credits

Repeatable

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern

22-2193 Special Topics in Art History/ Florence:

3 Credits

Requisites PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic

22-2211 Contemporary Issues in Drawing

This course introduces current themes in drawing and its historical antecedents. Technical issues will be discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of drawings in a wide variety of styles and media. Through studio activity, exhibition attendance, and readings, this course will introduce students to the discipline of drawing as currently practiced and prepare them for more rigorous exploration. Students learn basic techniques of building form, representing visual concepts, texture and color.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2219 Contemporary Issues in Digital Practices

This course investigates issues of art and technology and introduces digital devices and the processes necessary to their art practice as creative tools. Course will introduce history and current theory related to digital art making, and students will become familiar with a wide variety of digital tools and approaches.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design and 22-1220 Fundamentals of 2-D Design

22-2220 Contemporary Issues in Painting

This course will introduce current themes in painting and its historical antecedents. Technical issues will be discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of paintings in a wide variety of styles and media. Through studio activity, exhibition attendance and readings, course will introduce students to the discipline of painting as currently practiced and prepare them for more rigorous exploration. Students learn basic techniques of underpainting, mixing, blending, building form, composition, and concept with effective use

of texture and color.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2224 Contemporary Issues in Printmaking

This course teaches a broad range of basic traditional and innovative printmaking techniques including intaglio, relief, silkscreen, and lithography, and the use of these skills to produce independent work within the context of contemporary art and design. Students will be introduced to skills and techniques, experiment with the medium, and think creatively and critically.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design and 22-1102 History of Art II: Renaissance to Modern and 22-1220 Fundamentals of 2-D Design

22-2251 Contemporary Issues in Sculpture

This course introduces material, techniques, and conceptual methods to develop students' art-making practices. Contemporary sculpture is increasingly diversified, including object-making and other spatial art forms. Artists as visual communicators use many approaches and attitudes to articulate and disseminate ideas. Exercises, projects, and collaborative class work lead through concept development, choice-making, execution, presentation, and critique. Students will consider their own role regarding contemporary issues of audience, artistic attitude, desired mission, and social awareness as they develop their studio practice.

3 Credits

Requisites PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design and 22-1102 History of Art II: Renaissance to Modern

22-2253 Mural Design Strategies

This lecture and lab class will expose students to the history of Muralism, its theories and strategies. In the lab sessions, students will apply the procedures they have learned to design and create four small-scale finished mural studies for their portfolios.

3 Credits

Repeatable

Requisites PREREQUISITES: 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design

22-2258 Contemporary Issues in New Media

This course provides students with opportunities to explore new art forms in both a studio and discussion context. Students create performance, installation, and site-specific works dealing with issues of time and space in non-traditional ways. Video (including access to a computer-based digital editing suite), sound, performance, site-specific installation, photography, non-material approaches, and other contemporary means of communication are possible media. This class is required for all Fine Arts majors in both the BA and BFA programs in the Art and Design Department.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2259 BFA Review in Fine Art

One-credit workshop course prepares Fine Art students for a formal review of their work after the first two years of study at Columbia or, in the case of transfer students, in their first or second semester. Students will apply basic documentation and presentation skills in the preparation of a digital portfolio composed of work in multiple media. A faculty panel will review each portfolio and provide critical response and feedback on individual works and the portfolio as a whole. This review will serve as an advising instrument to guide students in consequent curricular choices.

1 Credits

Requisites COREQUISITES: 22-2224 Contemporary Issues in Printmaking and 22-2258 Contemporary Issues in New Media and 22-2251 Contemporary Issues in Sculpture and 22-2220 Contemporary Issues in Painting and 22-2211 Contemporary Issues in Drawing and 22-2219 Contemporary Issues in Digital Practices and 22-2110 History of Twentieth Century Art

22-2330 Introduction to Graphic Design

This course introduces students to graphic design as a form of visual communication through the use of type, image, form, and color. Projects explore design processes in two and three dimensions, visual identity and communication, thematic structure and hierarchy, creative problem solving, and basic design practice of critiques and discussion.

3 Credits

Requisites PREREQUISITES: 22-1320 Design Lab and 22-1310 Beginning Typography COREQUISITES: 22-2170 History of Communication Design

22-2331 Introduction to Graphic Design for Photography Majors

This course introduces graphic design principles and processes to Photography majors. Students will explore the creative thinking, problem-solving, and articulation of visual concepts and ideas as applied in graphic design. Projects and class lectures will explore design technique and organization, typography use and principles, page organization and structure, image making and editing, current equipment, and computer systems and softwares used in the design field.

3 Credits

Requisites PREREQUISITES: 22-1220 Fundamentals of 2-D Design

22-2400 Illustration Introduction: Lecture

This course covers and analyzes the origins of contemporary illustration. course examines, from a historical perspective, illustrators, illustration trends, styles, and techniques from print to animated motion pictures. Significant illustrators and illustrations are featured throughout the semester. Course objective is to gain a better appreciation of illustration and its origin. Students learn to analyze how illustration has reflected and influenced our society and culture today.

3 Credits

Requisites PREREQUISITES: 22-2420 Applied Drawing CONCURRENT: 22-2415 Illustration Introduction: Studio

22-2414 Figure Drawing

This course teaches students skills in representing the human form using a variety of materials, by concentrating on proportion, light, shape, and movement. Slide discussions of master figure drawings set examples and standards.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I

22-2415 Illustration Introduction: Studio

This course covers the fundamental process of illustration from conceptual development to application of traditional and digital media for books, magazines, journals, posters, and storyboards. The objective of the course is to develop, from a historical perspective, the fundamental understanding of illustration as a form of visual expression. Students learn to comprehend the basic principles of illustration as a form of communication.

3 Credits

Requisites PREREQUISITES: 22-2420 Applied Drawing CONCURRENT: 22-2400 Illustration Introduction: Lecture

22-2420 Applied Drawing

This course examines theories of drawing, enabling the student to represent a visual concept, emphasizing visual form and construction of an object in space. The class explores various types of media to solve problems.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design

22-2510 Advertising Art Direction: Introduction

This course provides a survey of advertising principles from conception through production and places emphasis on creating an advertising idea for a product. Students learn how to develop and present their ideas from thumbnail to finish.

3 Credits

Requisites PREREQUISITES: 22-1320 Design Lab and 22-1310 Beginning Typography

22-2520 Advertising Design

This course teaches conceptual skills in both verbal and visual advertising. Students create integrated advertising across a spectrum of applications, magazine ads through collateral items--brochures, direct mail, etc.

3 Credits

Requisites PREREQUISITES: 22-2170 History of Communication Design and 22-2330 Introduction to Graphic Design and 22-2510 Advertising Art Direction: Introduction

22-2705 Intermediate CAD for Product Design

This course examines the design of intermediate level mechanical parts and assemblies within 3-D solid parametric software. Students learn to create complex geometry through the use of lofts and sweeps. Students study in greater detail what goes into the construction of manufactured parts and approach the process of computer-aided design from a systematic point of view. Explorations of design databases and complex rendering techniques are also a key component of the course.

3 Credits

Requisites PREREQUISITES: 22-2710 Product Design III: Product Semantics

22-2710 Product Design III: Product Semantics

This course expands the students' process of innovative design development through a series of smaller focused projects. Students learn traditional and contemporary design methodologies that can be applied to the process of developing new products. Instruction also focuses on integration of traditional handwork (sketching, rendering, and model making) and digital tools into the development and refinement of the final products.

3 Credits

Requisites PREREQUISITES: 22-1230 Fundamentals of 3-D Design and 22-1102 History of Art II: Renaissance to Modern and 22-1705 Product Design II: Design Paradigms and 22-2705 Intermediate CAD for Product Design

22-2715 Advanced CAD for Product Design

This course focuses on complex modeling processes, including the development of complex parts, assemblies, and core and cavity molds. Students develop skills for creating animations of complex assemblies and for exploring moving parts with simulation software. Students learn to use software for the final documentation as well as for concept development. Students also look at the integration of various software to create a robust design database and to complete final presentations in a variety of formats.

3 Credits

Requisites PREREQUISITES: 22-2705 Intermediate CAD for Product Design

22-2720 Form Analysis for Product Design

This course focuses in depth on issues of form-appropriateness for user-centered design and manufacturing. Relying on case studies of a broad array of products, instruction exposes students to issues of ergonomics, kinesthetics, material selection, design for disassembly (DFD), and other issues that determine the interrelation of form, function, and production. Course is structured as a seminar with a smaller studio component where the principles discussed may be applied in shorter practical design projects.

3 Credits

Requisites PREREQUISITES: 22-1705 Product Design II: Design Paradigms

22-2725 Interaction Design

This course introduces students to the complex issues involved in interaction design. Through a series of projects and readings, students explore a variety of design issues involving the navigation of complex data as well as the physical interaction of devices intended to assist in that navigation. Students create prototypes of their own hand-held digital devices to explore the ergonomic as well as the physical mapping of issues involved. Students learn a variety of quick prototyping processes for physical models in addition to using software such as Macromedia Director and Flash to virtually prototype the interface. Course is intended to look at the interconnection between the physicality and the virtuality of digital devices.

3 Credits

Repeatable

Requisites PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2735 Technical Illustration

This course builds on Product Design: Drawing I by introducing students to vector-and raster-based approaches to

rendering concepts. In the product development cycle, sketching comes first, followed by physical form models or rendered concepts to add a level of realism and greater comprehension of an idea. This process formerly done with markers and other media is now largely accomplished digitally. The student is introduced to a number of digital strategies to take a sketched concept and develop it into a fully realized rendered image using vector-and raster-based software. Students learn the fundamentals about lighting as they pertain to a full array of product surfaces ranging from wood and metal to plastic, ceramic, and rubber. This is a technical studio with an emphasis on learning the necessary skills to create professional quality product renderings. Software includes Adobe Photoshop and Illustrator.

3 Credits

Requisites PREREQUISITES: 22-1701 Product Design: Drawing I or 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2740 Toy Design

This course introduces students to the fundamental issues of designing products for the toy industry. Students are introduced to brainstorming around existing product niches, emerging technologies, or mechanical movements. Students are also introduced to the ideation process through sketching, modelmaking, and prototyping and presentations. Course assignments cover a broad range of toy markets from educational to plush toys to action toys and novelty products. This is an extraordinary course intended to give students the opportunity to design particularly for the toy industry while focusing on many of the traditional skills a product designer needs.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2745 Introduction to Exhibition Design

This studio course deals specifically with issues relating to designing exhibitions: museum, trade-show, and gallery. The focus of the course is on the multiple issues pertaining to the realization of functional exhibition spaces from the standpoint of environmental graphics, space planning, and fixture design. This course is designed to be interdisciplinary and to involve a graphic and spatial component in the process. The studio will involve a combination of theoretical and practical issues.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2750 3-D Freeform Surface Modeling

Advanced computer-aided design course is devoted to free-form surface modelling. Students learn to create sophisticated nurb surfaces using the industry-standard software Rhino with an emphasis on creating forms that are hard to accomplish with solidmodeling software packages.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2801 Design Studio II

This course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on small scope residential space planning and selection of furnishings and finishes. Field trips and visiting lecturers may be featured.

3 Credits

Requisites PREREQUISITES: 22-1800 Interior Architecture/ Design Theory I and 22-1813 AutoCad Fundamentals and 22-1820 Color for Interiors and 22-2812 Architectural Draft and Detailing II CONCURRENT: 22-1819 Sources and Materials COREQUISITES: 22-1230 Fundamentals of 3-D Design

22-2802 History of Furniture Seminar

Survey course covers the history of furniture from antiquity through the 20th century. Seminar is designed to precede the two History of Architecture courses and provide a foundation for further historical exploration.

1 Credits

Requisites PREREQUISITES: 22-1230 Fundamentals of 3-D Design and 22-1819 Sources and Materials and 22-2801 Design Studio II and 22-1102 History of Art II: Renaissance to Modern CONCURRENT: 22-3803 Design Studio III: Code Compliance

22-2812 Architectural Draft and Detailing II

This course provides exposure to the vocabulary, drawing convention, and principles of interior commercial construction. Partition systems, modular planning and construction, ceiling systems, custom cabinetry, case goods, and other construction issues are investigated. Students draft and detail a set of commercial construction drawings.

3 Credits

Requisites PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 22-1800 Interior Architecture/ Design Theory I and 22-1811 Architectural Draft and Detailing I CONCURRENT: 22-1820 Color for Interiors and 22-1813 AutoCad Fundamentals

22-2814 Topics in Portfolio Graphics: Photoshop Illustration

This course is a tutored lab in which students work on thesis projects, design class projects, or use other interior design computer-related material. Class utilizes an unstructured approach in which subject matter is determined by needs of

students. Reviews and customized tutorials are offered. Students must use class time working on some aspect of computer-aided drafting.

1 Credits

Repeatable

Requisites PREREQUISITES: 22-1813 AutoCad Fundamentals

22-2901 Interdisciplinary Strategies in Art & Design

This course offers rotating topics within art and design that explore the interdisciplinary crossovers between various subject areas, themes, methods, processes, etc. Each semester, course covers different material that might not be included in the permanent course offerings that concentrate on new or experimental approaches and issues relative to art and design and broader fields of study.

3 Credits

Repeatable

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2936 Strategies for Objects and Multiples

This course provides students with information regarding the use of synthetic material for sculpture and 3-D design. Traditional procedures such as mold making, casting, fabrication, and assemblage are reapplied through the use of plastic, rubber, and other engineered materials. Students are encouraged to experiment with the introduced material so as to explore their unique properties as well as their capabilities for multiple production.

3 Credits

Repeatable

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art or 22-1705 Product Design II: Design Paradigms or 22-3803 Design Studio III: Code Compliance or 22-2330 Introduction to Graphic Design

22-2939 Introduction to Artists' Books

Studio course introduces the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. Students will construct a variety of blank book models, learn simple image transfer techniques, and produce their own artists' books.

3 Credits

22-2941 Ceramic Concepts and Practices

This course explores the conceptual possibilities and technical complexities of ceramic material as a vehicle for Contemporary Art and Design. A large cross-section of activity in clay will be considered and discussed, from brickmaking to porcelain design, and from handbuilding and moldmaking to hybrid materials. Historical and contemporary models will be referenced throughout the class, while considering what terms such as craft and utility can mean in a contemporary context.

3 Credits

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art or 22-1705 Product Design II: Design Paradigms or 22-3803 Design Studio III: Code Compliance or 22-2330 Introduction to Graphic Design

22-2944 Furniture Design

This course covers application of drafting techniques to the design of furniture. Students are instructed in the technical side of construction such as joints, wood movement, and structural integrity, as well as in the variety of wood products used in contemporary furniture. Emphasis is on both preliminary sketching and fully developed working drawings.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2946 Furniture Construction

This course focuses on the craft of woodworking pertaining to furniture design and construction. Students learn the mechanics of design and techniques to execute them. Instruction emphasizes hands-on experience in designing as well as operating hand and power equipment. Information covered can be applied to all art disciplines.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-2960 Color Strategies

This course examines the study of traditional color theory in depth along with modernist color applications. The basic text sources for the course are Johannes Iten's The Elements of Color and Joseph Alber's The Interaction of Color. Many of the color exercises taught at the Bauhaus will be a foundation of the class. Students will be able to orient their color thinking towards their major area of study throughout the semester.

3 Credits

Requisites PREREQUISITES: 22-1220 Fundamentals of 2-D Design

22-2961 Metals: Spatial, Conceptual and Material Practices

This studio course explores conceptual and technical aspects of metalwork in contemporary art and design. Through a mixed-media approach students will create objects that utilize and build upon traditional processes while challenging traditional classifications. Metalworking skills will be applied to the creation of mixed media objects and prototypes with emphasis on innovation and experimentation.

3 Credits

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art or 22-1705 Product Design II: Design Paradigms or 22-3803 Design Studio III: Code Compliance or 22-2330 Introduction to Graphic Design

22-3042 Jewelry and Object Strategies for Non-Majors

This course teaches advanced processes in the design and making of body ornaments, sculpture, and objects. Techniques including forming, fabrication, patination, and mechanisms will be learned. Development of individual creative projects in addition to the application of design principles will be emphasized. Contemporary issues and history in the field of metals and jewelry design will be addressed.

3 Credits

Requisites PREREQUISITES: 22-2043 Advanced Jewelry and Objects for Non-Majors

22-3100 Special Topics in Art History:

Course focuses on specific topics, themes, ideas, or periods in the history of art. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches to issues in art history.

3 Credits

Repeatable

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern

22-3105 Dada, Surrealism, Futurism

Course surveys the avant-garde art movements of the early 20th century with particular focus on Futurism, Dada, and Surrealism. In keeping with the experimental flavor of the art produced by these movements, course has an interdisciplinary approach to the analysis and comparison of painting, sculpture, typography, music, fashion, performance, film, photography, and writing. Course also provides a historical frame for understanding the experiments and investigations of the avant-garde artists who challenged and redefined the traditions of European art in response to social conditions of mechanization and war.

3 Credits

HU

Requisites PREREQUISITES: 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

22-3110 Twentieth Century Art Theory

Course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernism critical theories of Clement Greenberg. Instruction covers other art-historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late 20th century art found in Deconstructionism, Feminism, Neomarxism, and identity politics.

3 Credits

WI

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1102 History of Art II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 History of Art II: Renaissance to Modern and 52-1152HN Writing and Rhetoric II: Honors

22-3115 Contemporary Art: 1980 to the Present

This course surveys the history of contemporary art and its critical discourses from 1980 to the present.

3 Credits

Requisites PREREQUISITES: 22-2110 History of Twentieth Century Art or 22-2120 Art from 1945 to 1980

22-3120 Thesis Practicum in Art History

This is the final course for Art History majors and builds upon the methodological and professional foundations laid in the Advanced Seminar in Art History. Based on his/her investigations and interactions with the instructor, other faculty members, and fellow students, each student will produce a substantive research-based thesis of academic writing on a topic area of his/her choosing. The class will organize and formally present their research at the Art History Manifest Symposium, a public event, which will be held at the end of the year.

3 Credits

Requisites PREREQUISITES: 22-3190 Senior Seminar in Art History

22-3190 Senior Seminar in Art History

This is the first semester of the two-part Art History Capstone. This course examines the disciplinary foundations, historiography, and major issues of art history and explores the various methodological approaches used in the field. Students will focus on further developing their skills in critical reading and academic writing. In addition, students will be exposed to the conventions and professional practices of art history, will work on elements of their professional portfolio, and will learn about careers related to art history.

3 Credits

Requisites PREREQUISITES: 22-3110 Twentieth Century Art Theory

22-3211 Drawing Strategies

Course allows students to deal with contemporary concepts of art, applying their knowledge of representation and compositions to develop thinking and creative expression with varied media.

3 Credits

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art

22-3221 Painting Strategies

This course will continue to explore art historical and contemporary developments in painting techniques, processes, and concepts. Projects will focus on developing individual painting skills and conceptual growth. Emphasis will be on the position and context of painting in the wider spectrum of contemporary art practice.

3 Credits

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art

22-3223 Senior Fine Art Studio II

Senior Fine Art Studio II provides an intensive studio-based experience and ensures the completion of the student's final body of work before their participation in the Fine Art BFA show, and provides the benefit of concentrated faculty input. The development of sustained, self-directed studio practice is a central aspect of the development of a professional practice. Students will meet both as a group to share goals and progress and individually with the instructor throughout the semester for intensive critique sessions.

3 Credits**Repeatable**

Requisites PREREQUISITES: 22-3253 Senior Fine Art Studio I CONCURRENT: 22-3269 Fine Art Thesis Exhibition Workshop II

22-3224 Printmaking Strategies

This course offers students the opportunity to further explore techniques and concepts studied in Contemporary Issues in Printmaking, and to apply these to their own creative projects. Course gives more advanced instruction in a broad range of printmaking media both traditional and innovative, including silkscreen, lithography, intaglio, relief and hybrid forms, and emphasizes research and contextualization as an underpinning for studio practice.

3 Credits

Repeatable

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art

22-3225 Multiplicity: Theory and Practice in Contemporary Art

Course examines the theoretical and philosophical implications of the multiple through readings, discussions, writing assignments, and studio art projects. Studio techniques demonstrated may include printmaking, casting, or other processes useful in the production of multiples. Course culminates in an individual presentation in which students examine their own work in the theoretical context established by the course. Art history students may present a similar analysis of the work of a contemporary artist.

3 Credits

Requisites PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern

Requirements Permission of Instructor

22-3226 Multimedia Printmaking Studio

Course emphasizes a broad range of techniques, with the opportunity to work at a large scale and with multiple media, including hand-drawn, painted, digital, and photographic matrices. New twists on traditional techniques and non-toxic alternatives will be introduced. Students will be encouraged to work across media and develop a more spontaneous approach to printmaking.

3 Credits

Repeatable

Requisites PREREQUISITES: 22-2224 Contemporary Issues in Printmaking

Requirements Faculty Advisor Approval

22-3228 Multimedia Painting Studio

This course will explore painting strategies beyond direct perceptual methods, techniques, and assignments. Students will engage processes and systems such as collage, representation, abstraction, photographic and digital sources and hybrid forms to produce a body of work. Focusing on the experiential, interpretive and linguistic constructions of painting, students will develop their own painting projects, drawing from global art history, contemporary practices, and critical studies. Students will be required to create an archive of their process and studies; and give a presentation of their work, including their own writing influences, and source materials, which will culminate in a final project.

3 Credits

Requisites PREREQUISITES: 22-3221 Painting Strategies

22-3234 Installation Strategies

3 Credits

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art

22-3236 Performance Art Strategies

This course gives students a comprehensive introduction to the history and nature of performance art and develop their ideas for live work. Course covers major Postmodern movements that make particular use of live art--Dada, Futurism, and Fluxus--as well as issues of feminism and multiculturalism that have utilized performance. Students present work for critique throughout the semester, culminating in a group show to be presented in a public forum.

3 Credits**Repeatable**

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art

22-3250 Visiting Artist Workshop**1 Credits****Repeatable**

Requisites PREREQUISITES: 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design

22-3253 Senior Fine Art Studio I

Senior Fine Art Studio I provides intensive studio-centered work on a one-to-one basis with the instructor. The tutorial relationship is specifically designed for individual guidance on self-directed projects in order to help students achieve clarity of expression and further their conceptual, material, and process development. The development of sustained, self-directed studio practice is a central aspect of a professional practice. Students will meet both as a group to share goals and progress and individually with the instructor throughout the semester for intensive critique sessions.

3 Credits

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art and 22-3264 Junior Fine Art Seminar: Practice and Theory CONCURRENT: 22-3268 Fine Art Thesis Exhibition Workshop I

Requirements Permission of Instructor

22-3254 Topics in Studio Art:

Course will focus on specific topics, themes, and ideas in studio and post studio art. Each semester, course will cover different material that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in art practice.

3 Credits**Repeatable**

Requisites PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 22-1210 Drawing I and 22-1230 Fundamentals of 3-D Design

22-3254J Special Topics in Studio Art:

Special Topics in Studio Art will focus on specific topics, themes, and ideas in studio and post-studio art. Each semester, course will cover different material that might not be included in the permanent course offering or will concentrate on new and experimental approaches to issues in art practice.

2 Credits**GA Repeatable****22-3255 Body Space Image Strategies****3 Credits****Repeatable**

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art or 23-3202 Digital Imaging II COREQUISITES: 22-1275 Digital Video Editing Workshop for Artists

22-3262 Advanced Fine Arts Studio

Capstone course, intended for senior-level Fine Arts majors, features intensive presentations and critiques. Students work on developing their final body of work to prepare for entry into graduate school or pursuit of a career in fine arts.

3 Credits

Requirements Senior Status required

22-3263 Professional Practices in Fine Art

Course addresses professional issues such as portfolio preparation, approaching galleries, dealing with establishing alternative spaces, internships, residencies, and granting opportunities. Preparation for graduate school, exhibition, and installation strategies will be central to the class. Reading and field trips to commercial and alternative galleries and museums will support an interdisciplinary approach to professional practice. Course is required for all Fine Art majors.

3 Credits

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art COREQUISITES: 22-3110 Twentieth Century Art Theory

22-3264 Junior Fine Art Seminar: Practice and Theory

This course engages students in activities conducive to the recognition of their individual voices and concerns as they begin to develop strategies for independent studio practice. Centered around the critique, the course emphasizes critical and constructive analysis of one's own work, as well as the work of one's peers. Students are challenged to identify, represent, and defend their own values, to recognize the perspectives of others, and to develop critical skills for engaging in intellectual discourse around a range of work in various media and genres through presentation, discussion, critique, and reflective writing.

3 Credits

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art COREQUISITES: 22-3110 Twentieth Century Art Theory

22-3268 Fine Art Thesis Exhibition Workshop I

Workshop course will prepare both Fine Arts majors and Art History majors for participation in the BFA Fine Art exhibition. Focus will be on specifics of selecting and installing work and writing and editing the catalogue. Emphasis will be placed on the importance of cooperation and collaboration between artists (Fine Arts majors) and curators (Art History majors).

1 Credits

Requisites PREREQUISITES: 22-2259 BFA Review in Fine Art and 22-3264 Junior Fine Art Seminar: Practice and Theory

22-3269 Fine Art Thesis Exhibition Workshop II

Workshop course will prepare both Fine Arts majors and Art History majors for participation in the BFA Fine Art exhibition. Focus will be on specifics of selecting and installing work and writing and editing the catalogue. Emphasis will be placed on the importance of cooperation between artists (Fine Arts majors) and curators (Art History majors). Continuation of 22-3268.

1 Credits

Requisites PREREQUISITES: 22-3268 Fine Art Thesis Exhibition Workshop I COREQUISITES: 22-3263 Professional Practices in Fine Art

22-3270 The Journal: Writing, Editing, Producing

Course will function as an editorial and writing group, working together to produce an issue of Columbia College's Journal of Art and Design. Class members will write their own texts, commission articles, and interview prominent people in the fields of fine art, fashion, graphic design, product design, architecture, interior design, and other cultural practices.

3 Credits**Repeatable**

Requisites PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1152 Writing and Rhetoric II or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern

22-3340 Intermediate Typography

Course examines the historical, aesthetic, and cultural development of typographic forms from their beginnings in 1455 to 1900. Projects involve the examination of historical styles and theories of type design and typographic layouts, and their influence on modern and contemporary typography.

3 Credits

Requisites PREREQUISITES: 22-2330 Introduction to Graphic Design and 22-2170 History of Communication Design

22-3345 Publication Design

Course examines editorial operations, production procedures, and the role of the art director to familiarize students with theoretical and practical concerns of magazine and trade publication design and internet publishing. Course emphasizes the identity of current publications as a result of design format and grid structure.

3 Credits

Requisites PREREQUISITES: 36-2601 Authoring Interactive Media or 22-3375 Website Design I and 22-3530 Photo Communication

22-3347 Book Design

Course begins with a brief history of bookmaking, publication presses, and critique of book classifications. Students focus on the relationship of content to layout and book cover design by examining the unifying elements of type, photos, illustrations, and other graphic devices. Students produce a small book.

3 Credits

Requisites PREREQUISITES: 22-3340 Intermediate Typography and 22-3378 Design Lab II and 22-2330 Introduction to Graphic Design and 22-1102 History of Art II: Renaissance to Modern and 22-1320 Design Lab and 22-2170 History of Communication Design

22-3350 Sign, Symbol, Image

Course examines visual forms as signifiers of meaning and their use in graphic design-related visual communication. Cultural, psychological, social, and historical interpretations of forms are analyzed through design projects, readings, discussion, and research.

3 Credits

Requisites PREREQUISITES: 22-1230 Fundamentals of 3-D Design and 22-2330 Introduction to Graphic Design

22-3355 Branding Identity

Course provides students with an understanding of methodologies and strategies used for building and maintaining brands and their identity within a contemporary corporate environment. Visual systems are explored to develop culturally relevant messages and images, thus building sustainable brand recognition. Projects focus on how organizations use visual communications to express their core values and impact consumer perceptions of their brand.

3 Credits

Requisites PREREQUISITES: 22-3340 Intermediate Typography and 22-3350 Sign, Symbol, Image

22-3360 Packaging Design

Course explores materials, surface graphics, marketing, and production problems as the refinement and integration of many design principles.

3 Credits

Requisites PREREQUISITES: 22-3340 Intermediate Typography and 22-2420 Applied Drawing

22-3361 Packaging Design II

Packaging course deals with the 3-D development of packaging using flat planer material to establish the form through folding, creasing, and die-cutting. The course focuses on the development of interesting solutions, including graphic identity and layout, to a variety of package needs--retail, consumer product, point-of-purchase, and promotional. Students will develop all aspects including a fully functioning prototype for a variety of different client contexts. Course will look into the mass production issues as well as specialty types of packaging.

3 Credits

Requisites PREREQUISITES: 22-3360 Packaging Design

22-3370 Advanced Typography

Course studies 20th century design philosophies and their influence on typography and typographic design. Projects

allow students to experiment with type from a variety of approaches and examine its possibilities as expressive form in relation to syntax and visual communication.

3 Credits

Requisites PREREQUISITES: 22-3340 Intermediate Typography

22-3371 Promotional Graphics

Course explores graphics and advertising promotional material, signage systems, and exhibition graphics. Projects focus on contemporary digital methods and mediums, which include site and informational signage, exhibit display and graphics, vehicle and fleet wraps, architectural wraps, banners, point of purchase displays, and countertop systems. Additional topics include demographically focused mobile advertising, brand visibility solutions, sweepstakes and context graphics, and site-specific graphic informational systems.

3 Credits

Requisites PREREQUISITES: 22-2330 Introduction to Graphic Design

22-3375 Website Design I

Course, intended for Art and Design as well as Photography majors, covers Web site design topics. Studies include hypertext, graphic style information, graphic file formats, digital imaging, and basic computer-user interface issues. Course assignments include design and execution of HTML documents and graphics and completion of a written thesis.

3 Credits

Requisites PREREQUISITES: 22-2170 History of Communication Design and 22-2330 Introduction to Graphic Design

22-3376 Website Design II

Course covers advanced topics in Web site design and is intended for Art and Design and Photography majors. Studies cover human-computer interface design, multimedia use in internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects in addition to completion of a written thesis.

3 Credits

Requisites PREREQUISITES: 22-3375 Website Design I

22-3377 Info Architecture

No description available.

3 Credits

22-3378 Design Lab II

Course covers advanced desktop publishing techniques, illustrative techniques, and imaging possibilities on the Macintosh computer. Software covered includes Adobe PhotoShop, Illustrator, InDesign, and Macromedia Dreamweaver. Course is designed for advanced-level art students with a direction in graphic design and advertising art.

3 Credits

Requisites PREREQUISITES: 22-2170 History of Communication Design and 22-2330 Introduction to Graphic Design

22-3385 Professional Portfolio Development

Course assists senior students, majoring in Graphic Design, Advertising Art Direction or Illustration, in preparing to enter the job market and emphasizes assembling a portfolio, writing and designing a resume, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.

3 Credits

Requisites PREREQUISITES: 22-3550 Advertising Communication or 22-3345 Publication Design or 22-3481

22-3424 Drawing the Graphic Novel

Course provides students with a means for creative self-discovery and the exploration of complex ideas. Students record their observations, experiences, and memories in a sketchbook and translate this material into various graphic narratives of varying lengths. The class explores the rhythms of storytelling and formal elements of comics. Students learn to compose comic pages using iconic visual language, while experimenting with a variety of tools, media, and approaches.

3 Credits

Requisites PREREQUISITES: 22-2214 Figure Drawing

22-3430 Figure Illustration

Course focuses on conceptual development, rendering techniques, distortion, and stylization as a means of communication using clothed and nude models. Various media and techniques are explored.

3 Credits

Requisites PREREQUISITES: 22-2400 Illustration Introduction: Lecture and 22-2415 Illustration Introduction: Studio and 22-2214 Figure Drawing

22-3432 Children's Book Illustration

Course gives students a historical appreciation for the art by studying 19th and 20th century children's book illustrators and their techniques, sources of inspiration, and influences. Students experiment and develop individual graphic and illustrative styles with emphasis on practical application of children's book illustration for publishing.

3 Credits

Requisites PREREQUISITES: 22-3430 Figure Illustration

22-3435 Cartooning

Course introduces different aspects and basic techniques of cartoon drawing. Five genres of cartooning are explored. The course includes an in-depth study of one-liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes the historical study of specific types of cartoons dating back to 1745. Styles of cartoons, thematic types, and construction of cartoon character for the technique of animation are explored.

3 Credits

Requisites PREREQUISITES: 22-2214 Figure Drawing

22-3447 Broadcast Design: Introduction

Course helps students develop a command of several methods for producing graphics specifically designed for motion pictures and television. Planning, storyboarding, and preparing images for motion pictures are addressed. The lesson plans include designing still images and video images for insertion into a composition for motion graphics or motion pictures.

3 Credits

Requisites PREREQUISITES: 22-1310 Beginning Typography and 22-1320 Design Lab and 22-2400 Illustration Introduction: Lecture and 22-2415 Illustration Introduction: Studio or 22-2330 Introduction to Graphic Design or 22-2510 Advertising Art Direction: Introduction

22-3448 Type as Image

Course is rooted in the basic fundamentals of typography and letterforms. Students are directed to explore the process of creating and editing typographic forms into visual images to communicate a message or express an idea. The objective of the course is to be able to utilize typography as a form of illustration. The learning goal of the course is to

develop an appreciation of typography as a form of illustration

3 Credits

Repeatable

Requisites PREREQUISITES: 22-3447 Broadcast Design: Introduction

22-3460 Digital Illustration I

Course helps students begin to master digital painting, drawing, and image processing techniques to extend and augment their skills and techniques with traditional media and methods. Students work with the latest painting and drawing software that digitally mimics traditional tools such as watercolor, oil paint, airbrush, and charcoal. Students also explore methods such as brush effects, compositing, masking, and collage as a resource for initiating, developing, and refining illustration concepts.

3 Credits

Requisites PREREQUISITES: 22-2400 Illustration Introduction: Lecture and 22-2415 Illustration Introduction: Studio and 22-1320 Design Lab and 22-1310 Beginning Typography

22-3465 Sequential Imaging

Course helps students learn to develop images sequentially for creative application in print, television, film, animation, and Web site design. Students conceive or interpret a concept, then develop that concept into a final time-based presentation through research, thumbnail sketches, and renderings. Students continue to refine and develop their illustration skills while beginning to understand and master sequential presentation methods using the latest computer-based imaging sequencing software.

3 Credits

Requisites PREREQUISITES: 22-3460 Digital Illustration I and 22-3430 Figure Illustration

22-3482 Editorial Illustration

Course combines analysis and personal expression to convey ideas from social and political commentary into a visual representation. Content includes traditional and non-traditional methods and materials. Students apply previously learned skills and techniques to solve visual problems in a professional environment.

3 Credits

Requisites PREREQUISITES: 22-3460 Digital Illustration I and 22-3430 Figure Illustration

22-3485 Illustration for Film and Animation

Course applies the advanced principles of illustration to create conceptual art as a visual guide for the production of live-action films or animation. Students learn to analyze and research various genres of film and animation from a historical perspective and to use that knowledge to develop character and concept illustrations inspired by a motion picture script.

3 Credits

Requisites PREREQUISITES: 22-3465 Sequential Imaging and 22-3448 Type as Image

Requirements 3.0 GPA required

22-3500 Art Director/Commercial Photographer

Course is designed to simulate the real-world assignment pairing of art directors and photographers common within the advertising industry. Creative teams will be established consisting of one art director and one studio photography student. Class is team taught by Art & Design and Photography professors.

3 Credits

Requisites PREREQUISITES: 22-3540 Creative Strategies in Advertising Design I

22-3525 Art Director/Copywriter Team

Course teams up writers and designers to work on advertising projects in a collaborative setting. Students develop concepts together, then write and design advertisements and promotional materials for highly targeted audiences. Class is team taught by Art & Design and Marketing professors.

3 Credits

Requisites PREREQUISITES: 22-3540 Creative Strategies in Advertising Design I

22-3530 Photo Communication

Course provides students with a better understanding of photographic images and their application to design. Students shoot their own photographs for their layouts thus developing a visual language, enhancing photo selection, and improving editing skills. Students learn to visualize not only the look of the design, but also the structure and form of the photographs they shoot. Basic format is 35mm or digital location photography, table-top, and lighting work. Alternative ways to generate photographic images are reviewed.

3 Credits

Requisites PREREQUISITES: 23-1100 Photography I and 23-1101 Photography I Workshop or 23-1250 Digital Photography for Non- Photo Majors and 22-2510 Advertising Art Direction: Introduction and 22-3340 Intermediate Typography

22-3535 Storyboard Development

Course studies the strategy used in developing an idea and execution for television advertising. Emphasis is placed on storyboard layout, presentation, and visual storytelling.

3 Credits

Requisites PREREQUISITES: 22-2170 History of Communication Design and 22-2330 Introduction to Graphic Design and 22-2510 Advertising Art Direction: Introduction

22-3540 Creative Strategies in Advertising Design I

Course allows students to work with marketing information as the basis for campaign visuals. Course explores the comprehensive responsibilities of the art director, from concept to solution particularly as advertising represents the marketing voice for clients.

3 Credits

Requisites PREREQUISITES: 22-2520 Advertising Design

22-3542 Creative Strategies in Advertising Design II

Course continues study begun in Creative Strategies in Advertising Design I.

3 Credits

Requisites PREREQUISITES: 22-3540 Creative Strategies in Advertising Design I

22-3550 Advertising Communication

Course teaches students to apply basic communication theories to solve concrete advertising problems. Instruction emphasizes perceptual, psychological, and business determinants of advertising in print and television.

3 Credits

Requisites PREREQUISITES: 22-3540 Creative Strategies in Advertising Design I and 22-3535 Storyboard Development

22-3584 Management for Designers

Course teaches students to function effectively in real world design management situations. Students receive practical insights into the business of design management situations and the business of design - for example, how to start a business, how to bill, how to prepare contracts/proposals, network and solicit clients, deal with printers/photographers, and gain insight into copyright law. Course is a must for future advertising art directors, graphic designers, and illustrators.

3 Credits

22-3700 Product Design IV

Course focuses on research and development of a new and innovative product. Students will do everything from market research and product definition to the creation of a professional-appearance model and a fully documented design database. The product must involve the design of a complex assembly, combining a variety of manufacturing processes. Students are responsible for researching every aspect of the project and for developing a clear budget for all tooling costs for materials. Course includes field trips to manufacturers and the presentation of case studies of complete development cycles.

3 Credits

Requisites PREREQUISITES: 22-2710 Product Design III: Product Semantics and 22-2715 Advanced CAD for Product Design

22-3705 Special Issues for Product Design I

Two-day workshop course focuses on a variety of short topics. Course presents a special topic in a short but intense workshop environment. Areas that may be included are as follows: special manufacturing processes, material and color selection, marketing strategies, special rendering techniques, research methods, visiting designers, or long distance field trips. Students write a paper on the topic covered.

1 Credits

Repeatable

Requisites PREREQUISITES: 22-1705 Product Design II: Design Paradigms and 22-2705 Intermediate CAD for Product Design and 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern and 22-1710 Introduction to CAD for Product Design and 35-1100 Foundations of Computer Applications and 22-2710 Product Design III: Product Semantics or 22-2710 Product Design III: Product Semantics and 22-1710 Introduction to CAD for Product Design and 35-1110 Fluency in Information Technology and 22-1705 Product Design II: Design Paradigms

22-3710 Product Design V

Course focuses on the development and subsequent testing and refinement of a new product. Students research and develop a new product resulting in a working prototype to be field tested, videotaped, and analyzed. Based on this analysis, refinements are made and product is prototyped again and re-tested. Students work with CAD/CAM software or rapid prototyping to develop the original prototype, thereby learning the refinement process and the flexibility of parametric design database. Course introduces case studies along with methods of field-testing, videotaping, and compiling information into a visual database for presentation.

3 Credits

Requisites PREREQUISITES: 22-3700 Product Design IV

22-3715 Digital Presentation Techniques

Course introduces product design students to essential methods of digital presentation techniques. Students focus on a variety of advanced digital techniques for utilizing graphic design programs, digital presentation programs, and portfolio development strategies. Students use work from past projects to develop more polished and sophisticated presentations in preparation for their portfolios and internships including the design and production of a CD-ROM and animations.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I or 22-1701 Product Design: Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design

22-3720 Manufacturing for Product Design

Course is dedicated to advanced manufacturing processes as they concern product designers. Students build on material covered in the introductory course as well as processes introduced within the design studio sequence. Advanced processes are examined along with the connection between product designers and engineers. Interrelationship between CAD/CAM and rapid prototyping is addressed in greater detail, as are issues of green manufacturing, design for disassembly (DFD), and specialized batch production. Field trips to advanced manufacturing sites or presentations from material and process specialists form a key component of the class. Coursework includes a design-related project.

3 Credits

Requisites PREREQUISITES: 22-2710 Product Design III: Product Semantics

22-3740 Product Design Thesis I

Course allows a student to choose a semester-long project under the advisement of a faculty member. Students select an area of interest and conduct all necessary research, development, prototyping, and refinement required for the development of a successful product. Requirements include market research, cost analysis, prototyping, and field-testing and refinement. Students produce a complete booklet documenting the full process and completed product in its entirety.

3 Credits

WI

Requisites PREREQUISITES: 22-3700 Product Design IV and 22-3715 Digital Presentation Techniques and 22-3720 Manufacturing for Product Design

22-3741 Product Design Thesis II

Course consists of a semester-long project chosen by the student under advisement of a faculty member. If approved by

a faculty member, this can be a continuation of 22-3740 Product Design Thesis I. Students select an area of interest in order to broaden material and process awareness. Completion of project requires a complex user interface and extensive research into the development of a working virtual prototype. Students spend the first third of the semester doing research and are responsible for the development, prototyping, and refinement required to create a successful product. Requirements also include market research, cost analysis, prototyping, field-testing, and refinement. Student produces a complete booklet documenting the full process and the completed product in its entirety.

3 Credits

Requisites PREREQUISITES: 22-3740 Product Design Thesis I

22-3750 Product Design Professional Business Practices

Course examines professional business practices within a design consulting firm or design office of a manufacturer. Students focus on a variety of specialized activities that commonly occur inside a design office. Through a series of design problems, students are exposed to working in design teams, designing over a network, researching methods, and researching alternative ways to manufacture a single product. Course is taught as a seminar with short projects geared toward an understanding of the professional office environment.

3 Credits

Requisites PREREQUISITES: 22-3740 Product Design Thesis I

22-3803 Design Studio III: Code Compliance

Course exposes students to the methodology of the design process through problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on commercial space planning, safety constraints, building code, and the Americans with Disabilities Act (ADA). Field trips and visiting lectures may be featured.

3 Credits

Requisites PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic and 22-1230 Fundamentals of 3-D Design and 22-1819 Sources and Materials and 22-2801 Design Studio II CONCURRENT: 22-2802 History of Furniture Seminar

22-3804 Design Studio IV: Adaptive Reuse

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Design studio focuses on historical context, adaptive reuse, or preservation/restoration projects. Field trips and visiting lecturers may be featured.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 22-3803 Design Studio III: Code Compliance and 22-3816 AutoCAD Detailing IV and 22-3821 Rendering and Presentation CONCURRENT: 22-3822 Fundamentals of Lighting I

22-3805 Design Studio V: Global Issues

Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Studio focuses on commercial, corporate, or institutional design problems and explores socially conscious design that incorporates global issues within context of specific problems. Field trips and visiting lecturers may be featured.

3 Credits

Requisites PREREQUISITES: 22-1131 History of Architecture I and 22-3804 Design Studio IV: Adaptive Reuse and 22-3822 Fundamentals of Lighting I

22-3806 Senior Project A: Research and Programming

Five-week course develops student's ability to gather information and compile research material to develop a design program for their designated thesis topic. Research is conducted using textbooks, periodicals, photographs, sketches, the internet, and on-site analysis, if appropriate. Material and design program are formally presented during week five.

1 Credits

Requisites PREREQUISITES: 23-1110 Photography for Interior Architecture Majors or 23-1100 Photography I or 23-1250 Digital Photography for Non- Photo Majors and 22-1132 History of Architecture II and 22-3805 Design Studio V: Global Issues CONCURRENT: 22-3807 Senior Project B: Schematic Design

22-3807 Senior Project B: Schematic Design

Ten-week course focuses on conceptual development, preliminary study models, and schematic drawings through use of sketch techniques. All material for this 10-week period is presented in sketch and model format. During week 10 students present their accumulated material in a final format for critique.

2 Credits

Requisites PREREQUISITES: 23-1110 Photography for Interior Architecture Majors or 23-1100 Photography I or 23-1250 Digital Photography for Non- Photo Majors and 22-1132 History of Architecture II and 22-3805 Design Studio V: Global Issues CONCURRENT: 22-3805 Design Studio V: Global Issues

22-3808 Senior Project C: Design Development

Five-week course refines the preliminary and schematic work of 22-3806 Senior Project A: Research and Programming and 22-3807 Senior Project B: Schematic Design. Course focuses on design development and the completion of the final graphic presentation of the student's thesis project.

1 Credits

Requisites PREREQUISITES: 22-3807 Senior Project B: Schematic Design CONCURRENT: 22-3809 Senior Project D: Working Drawings and 22-3810 Senior Project E: Presentation and Critique and 22-3824 Portfolio Development Workshop and 22-3823 Business Practice for Designers

22-3809 Senior Project D: Working Drawings

Five-week course gives the student the opportunity to develop selected details specific to his or her thesis project, such as interior architecture elements, millwork, and custom furniture.

1 Credits

Requisites PREREQUISITES: 22-3807 Senior Project B: Schematic Design CONCURRENT: 22-3808 Senior Project C: Design Development and 22-3810 Senior Project E: Presentation and Critique and 22-3824 Portfolio Development Workshop and 22-3823 Business Practice for Designers

22-3810 Senior Project E: Presentation and Critique

Five-week course ends the thesis series. Students formally present their work representing the past thesis courses at a final critique session. Critique panel is composed of design professionals, faculty, and peers.

1 Credits

Requisites PREREQUISITES: 22-3807 Senior Project B: Schematic Design CONCURRENT: 22-3808 Senior Project C: Design Development and 22-3809 Senior Project D: Working Drawings and 22-3823 Business Practice for Designers and 22-3824 Portfolio Development Workshop

22-3815 AutoCAD Detailing III

Intermediate level course continues AutoCAD Fundamentals and Architectural Drafting and Detailing II. Students are introduced to interior detailing of commercial spaces and issues involved in developing working drawings such as sheet modules, reference symbols, and targets. Students spend extensive class time concentrating on drafting and detailing and learn more advanced AutoCAD commands.

3 Credits

Requisites PREREQUISITES: 22-2812 Architectural Draft and Detailing II CONCURRENT: 22-2801 Design Studio II and 22-1230 Fundamentals of 3-D Design and 22-1819 Sources and Materials

22-3816 AutoCAD Detailing IV

Final course of the Drafting and Detailing sequence utilizing the AutoCAD program for drafting, in which a class model simulates a professional architectural/interior design firm environment, exploring the approaches used in the professional community. Students explore advanced AutoCAD commands, program configurations, and interfacing

with other programs. Students may complete working drawings through a team or individual approach.

3 Credits

Requisites PREREQUISITES: 22-3815 AutoCAD Detailing III and 22-1101 History of Art I: Stone Age to Gothic

22-3817 Building Information Modeling - BIM

Course teaches students to design and construct utilizing the new Building Information Modeling (BIM) methodology. The concept - Parametric Modeling - assigns information to 3 dimensional objects, automatically updated as the model changes and evolves. Utilizing BIM the student will generate orthographic drawings and, additionally, specifications, scheduling, managing cost, etc. BIM provides continuous and immediate feedback for the student. Through utilizing this model the student will be cognizant of this new efficient way for multi-disciplines to work collaboratively.

3 Credits

Requisites PREREQUISITES: 22-3816 AutoCAD Detailing IV

22-3818 VIZ/3-D

Course utilizes 3-D Studio VIZ, a program used to quickly create professional-quality 3-D models, photo-realistic still images, and film-quality animation on your PC. Program is rooted in 3-D art, not in 2-D drafting. Program was developed for architectural and interior design practice, civil engineering, and industrial design.

3 Credits

Requisites PREREQUISITES: 22-3816 AutoCAD Detailing IV

22-3821 Rendering and Presentation

Course focuses on creation of two- and three-dimensional color renderings of projects in a variety of materials and approaches. Study emphasizes delineation of orthographic, paralines and perspectives, fundamentals of rendering form, defining light and shadow, textures, materials, characteristics, and drawing techniques. Instructor also introduces students to presentation techniques and helps them develop their skills in this area.

3 Credits

Requisites PREREQUISITES: 22-1101 History of Art I: Stone Age to Gothic and 22-1230 Fundamentals of 3-D Design and 22-2801 Design Studio II

22-3822 Fundamentals of Lighting I

Lecture/studio course introduces students to interior and architectural lighting through discussion of the nature of lighting and its use in graphic expression. Students examine levels of lighting, light sources, and luminaries as well as

psychology of light, color rendering characteristics of different bulb and lamp types, calculations and the use of drawing conventions, and symbols in the development of a lighting plan.

3 Credits

Requisites PREREQUISITES: 22-3803 Design Studio III: Code Compliance and 22-3816 AutoCAD Detailing IV and 22-3821 Rendering and Presentation CONCURRENT: 22-3804 Design Studio IV: Adaptive Reuse

22-3823 Business Practice for Designers

Course explores business procedures currently practiced today. Instruction covers marketing and selling, Request for Proposal (RRP), contracts, compensation, and fees. Assignments and course content utilizes computer technology for the development of the necessary materials. Course illustrates the process of selling yourself, your ideas, and your firm.

3 Credits

Requisites PREREQUISITES: 22-3808 Senior Project C: Design Development CONCURRENT: 22-3808 Senior Project C: Design Development and 22-3809 Senior Project D: Working Drawings and 22-3810 Senior Project E: Presentation and Critique and 22-3824 Portfolio Development Workshop

22-3824 Portfolio Development Workshop

Course consists of two full-day workshops that expose students to the mechanics of portfolio presentation and development. Students take this portfolio workshop and the thesis course series concurrently (Thesis C-E).

1 Credits

Requisites PREREQUISITES: 22-3808 Senior Project C: Design Development CONCURRENT: 22-3808 Senior Project C: Design Development and 22-3809 Senior Project D: Working Drawings and 22-3810 Senior Project E: Presentation and Critique and 22-3823 Business Practice for Designers

22-3931 Experimental Photography/ Graphic Techniques I

This course is a systematic exploration of alternative photographic processes, such as Cynaotype, Van Dyke, process camera work, and halftone production. Students experiment with images through manipulation of graphic arts, film, cliché verre, and photographic prints. Each student develops a self-directed project using one of these mediums.

3 Credits

Requisites PREREQUISITES: 23-1100 Photography I and 23-1101 Photography I Workshop and 22-1220 Fundamentals of 2-D Design

22-3932 Experimental Photography Graphic Techniques II

This course is a systematic exploration of advanced alternative photographic processes with digital imaging techniques to include making digital negatives. Course also teaches the use of camera and enlarger to make color separation negatives. Each student develops a self-directed project using one of these mediums.

3 Credits

Requisites PREREQUISITES: 22-3931 Experimental Photography/ Graphic Techniques I

22-3955 Interactive Portfolio Design

Course focuses on the development and refinement of a professional quality portfolio for art-based and design-based disciplines emphasizing both traditional print and digital interactive documents. Course also focuses on current workflow using standard digital tools to create both print-based and interactive portfolios. Course combines both practical and theoretical issues to prepare students to continuously update their portfolios. Materials covered include strategies for effective layout, type usage, image quality and video streaming, as well as traditional portfolio creation or print-on-demand solutions for cost effective perfect bound portfolios.

3 Credits

Requisites PREREQUISITES: 22-3263 Professional Practices in Fine Art or 22-3264 Junior Fine Art Seminar: Practice and Theory or 22-3550 Advertising Communication or 22-3345 Publication Design or 22-3465 Sequential Imaging or 22-3650 Senior Thesis: Fashion Design I and 22-3645 CAD: Adobe Illustrator and Photoshop for Fashion Design or 22-3741 Product Design Thesis II and 22-3715 Digital Presentation Techniques and 22-3710 Product Design V or 22-3805 Design Studio V: Global Issues

22-3988 Internship: Art and Design

No description available.

1-6 Credits

Repeatable

Requirements Internship Coord. Perm.

22-3989 Internship: Interior Architecture

No description available.

3 Credits

Repeatable

Requirements Internship Coord. Perm.

22-3990 Directed Study: Art and Design

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

22-3998 Independent Project: Art and Design

Course is an independent project designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, student must submit a written proposal that outlines the project.

1-6 Credits

Repeatable

Requirements Permission Instr & Chair

Arts, Entertainment, and Media Management

28-CTXT Substitute Context Course 1

1-6 Credits

28-PRAC Substitute Practicum

1-6 Credits

28-1101 Career Development

Course provides students with individual help in identifying positions in their field that best suit their skills and potentials. Topics include composing letters, resumes, proposals, and as responses; approaching potential employers; follow-up; and networking.

2 Credits

28-1110 Introduction to Management

Course provides students with an overview of the various management functions. Students are prepared to engage the entrepreneurial opportunities in the arts as small business owners and managers. Upon completion, students will possess the basic knowledge of managerial functions in the context of small and large corporations. Students must be able to use the basic managerial functions as controls and set goals, provide leadership, and create an environment of clear strategic vision and analysis. Students will be able to recognize their own career paths in the business of the arts.

3 Credits

Requisites COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

28-1112 Managerial Economics

Course introduces the fundamental concepts of economic principles behind supply and demand, consumer choice, opportunity costs, market system, money, and banking as it applies to the management of an arts business. This is an integrated macro-micro introduction for the arts business manager and the small business owner. Students will also learn how to use economic information to manage their own finances and investments.

3 Credits

28-1113 Information Management

This course provides students with a practical framework for applying computer technology to unique information needs of various organizations. Computer technology is an invaluable resource that should be used to support the decision-making process.

3 Credits

Requisites COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

28-1115 Entertainment Marketing

This course teaches students to analyze an arts, entertainment, media, or fashion organization within its environmental context to determine how to position it in the marketplace. Students develop an understanding of the consumer and market, choose proper research techniques to solve problems, determine appropriate promotional techniques to develop relationships with customers, and develop a complete and integrated marketing plan for an organization.

3 Credits

Requisites COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

28-1270 Business of Visual Arts

This course investigates a broad range of visual arts institutions, organizations, and businesses, including museums, commercial galleries, non-profit and alternative venues, auction house and art fairs. The course includes site visits and meetings with professionals to provide an inside look at how these arts businesses operate and to expose students to diverse career opportunities in the field of visual arts.

3 Credits

28-1410 Business of Music

Business of Music provides a comprehensive exploration of the multibillion-dollar music industry. Both historical developments and current music business issues are examined. Topics include professional songwriting, copyright, the recording industry, management, touring, publishing, marketing, distribution, the role of technology in the industry and careers in music. This is a required course for music business majors.

3 Credits

Requisites COREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors or 52-1151 Writing and Rhetoric I

28-1430 ProTools

3 Credits

28-1610 Business of Media

This course examines how changes in technology, consumer behavior, and deregulation have transformed the media industry and its production, distribution, and consumption of content in a digital environment. As the media business both entertains and informs, students are introduced to this unique business model and are challenged to evaluate what it means to operate a commercial, for-profit entity (marketplace model) while also serving the public interest (trusteeship or public sphere model). Students investigate current media issues and strategies to uncover the management practices and trends shaping the business of media, an enterprise in flux.

3 Credits

Requisites PREREQUISITES: 28-1115 Entertainment Marketing

28-1635 Business of the Film Industry

This course studies in an informative and entertaining way how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes cross over in their attempts for money, starts, distribution deals, movie screens, and audience approval. Course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate, the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes which help determine that movies get made, distributed, and seen by the public.

3 Credits**28-1710 Business of Professional Sports**

Course is an introduction to Sports Management principles, the structure of the sports industry and sports organizations, either franchises (ex: Cubs), leagues (ex: NBA), venues (ex: Wrigley Field), equipment (ex: Nike), or events (ex: the Olympics). Course also examines the types of employment training and skills career seekers require. Class will focus on the following topics: sports, culture & society, scope of sports industry; sports consumers; governance; leadership; liability & risk management; role of sports agents; careers in sports management.

3 Credits**28-1718 Business of Live and Performing Arts**

This course aims at introducing future managers, artistic directors and artists to the management fundamentals of live entertainment and the performing arts. It gives them an overview and hands-on experience of the skills needed in order to successfully run an organization in this field. Many young artists first get their work seen by the public by producing their own shows, which often grows into starting their own organization.

3 Credits**28-2110 Accounting**

Course is a thorough coverage of financial accounting topics. Clear principles and procedures are used to demonstrate the coverage of the accounting cycle for the organization. General-purpose financial statements are prepared: Income Statement, Statement of Equity, Balance Sheet, and Statement of Cash Flow. The remainder of the class covers financial topics that will enhance the student's understanding of general-purpose financial statements and the use of financing through ratio analysis.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2111 Entertainment Law

Course enables students to better understand legal issues in business dealings in the arts and entertainment industries and to recognize where legal problems may arise. Course work includes readings and lectures relating to copyright and other intellectual property rights, contracts, licensing agreements, first amendment issues, agency agreements, and the formation of partnerships and corporations.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2120 Writing for Managers

Course applies management skills, such as communicating, planning, and problem solving, to the writing process. Topics include principles and techniques of business communications, formats for structuring information, and strategies for writing short business reports. May be used to fulfill writing intensive requirement.

3 Credits

WI

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1152HN Writing and Rhetoric II: Honors or 52-1162 Writing and Rhetoric II- Service Learning

28-2130 Entrepreneurship

Course provides students with the knowledge to determine the suitability of starting and running a business of their choice; measure their expectations with practical aspects of running a business; formulate a step-by-step approach for conceiving, executing, and launching a business venture; and develop skills in finance, employee relations, and marketing. This course focuses on the concepts, skills, expertise, information, attitudes, controls, and rewards of entrepreneurship. Students learn to recognize opportunities act on them. Students also learn how to orchestrate, enhance the capacity to envision, and anticipate from the entrepreneurship perspective. Upon completion the student must have awareness of the basic problems of pursuing a business opportunity and be able to demonstrate the planning process of a business start-up. Students must be able to apply logic to entrepreneurial situations; be able to identify, understand, and balance the motivations and goals of the business as well as your own personal motivations and goals; have an understanding of the process of business plan creation; and be able to create a business plan and blend arts and entrepreneurship.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2150 Organizational Behavior

Course teaches students to manage and lead people effectively. Effective managers must be technically oriented and human oriented. Students learn how individuals function and malfunction in groups, how to resolve conflicts, and how to build productive teams.

3 Credits

Requisites PREREQUISITES: 28-1110 Introduction to Management

Requirements 24 Enrolled Credit Hour

28-2155 Sales and Management

Course provides the arts entrepreneur with an overview of the various sales management functions and provides exposure to many of the problems faced by the modern day sales manager in an artistic arena. It closely examines the special concerns of artists who manage sales professionals whose responsibility it is to begin to develop a sales staff for his or her special needs. Upon completion, students should have a basic knowledge of the sales managerial process, the goal setting, and planning process required. Students learn fundamental sales controls and motivating artistic sales professionals. This will be a fun and interactive class and each individual's growth in learning the skills to sell and to manage a sales force that promotes an artistic craft or product will determine the final grade.

3 Credits

Requisites PREREQUISITES: 28-1115 Entertainment Marketing

28-2160 Labor Relations for the Arts

Course examines economic, social, political, institutional, and psychological forces affecting development of unions and guilds among artists. Instruction covers employer-union and employer-employee relations, contracts, union mediation and arbitration, and current legal and economic conditions in the labor market.

3 Credits

Requisites COREQUISITES: 28-2111 Entertainment Law

28-2165 Managing Human Resources

Course teaches students to identify principal human resource management functions within an organization. Course utilizes interpersonal communication, role-playing, and hands-on exercises to teach typical human resource

management skills applicable to the arts, entertainment, media, and retail fields. Students practice interviewing techniques; creating compensation packages; developing, training, and disciplining employees; and developing performance appraisals.

3 Credits

Requisites PREREQUISITES: 28-1110 Introduction to Management

Requirements 24 Enrolled Credit Hour

28-2195 AEMM Directed Study:

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

Requirements Department Permission

28-2198 Substitute Context Course

1-3 Credits

28-2199 Substitute Context Course

1-3 Credits

28-2210 Exhibition Management

This course provides students with practical experience in the development of exhibitions. The course covers the process of creating an exhibition including curating, design development, interpretation and programming, project planning and management, budgeting, and marketing. Course activities include hands-on experiences, lectures, research, field trips and meetings with exhibition professionals in museums, galleries, and design firms.

3 Credits

Requisites PREREQUISITES: 28-1270 Business of Visual Arts

Requirements 24 Enrolled Credit Hour

28-2250 Investments

Course teaches students to learn how to diagnose economic conditions to determine investment strategy, analyze financial situations, and apply solutions based on sound financial planning and investment principles.

3 Credits

Requisites COREQUISITES: 28-2110 Accounting

28-2411 Applied Marketing: Music Business

Course continues content of 28-1410 The Art and Business of Recording and 28-1115 Introduction to Marketing the Arts. Instruction covers processes following production of the recorded master. Topics include press kit and Electronic Press kit (EPK) development. Students are presented information relating to recording industry marketing plan development and implementation that include: markets analysis; developing objectives and strategies to accomplish objectives; and developing Market Communication (MarCom) plans that incorporate merchandising, sales, and distribution, advertising and promotion, radio, internet, and database.

3 Credits

Requisites PREREQUISITES: 28-1410 Business of Music

28-2425 Managing Music Productions

3 Credits

Requisites COREQUISITES: 28-1410 Business of Music

28-2430 Talent Management

Course examines the crucial role of professional management for all types of artists and entertainers. Instruction focuses on roles of personal manager, booking agent, talent agent, road manager, and company manager. Course explores formation of an agency, development of talent, and special touring considerations.

3 Credits

Requisites PREREQUISITES: 28-1115 Entertainment Marketing

Requirements 24 Enrolled Credit Hour

28-2435 Music Publishing

Students learn principles and procedures involved in music publishing both nationally and internationally. The course examines copyright basics, registration, and publishing income sources. Analysis of publishing deals and their

negotiation provides students with a solid foundation in understanding the business of music publishing.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2440 Applied Retail: Record Stores

No description available.

3 Credits

28-2610 E-Business

Course provides students with a broad overview of the concepts and principles of e-business. This knowledge is increasingly important for all students, regardless of their area of concentration, because traditional businesses and arts organizations are becoming hybrids by adding an online presence to their existing structure. Topics discussed include a definition of e-business, online management strategies, distribution channels, privacy and security issues, and cyberlaw, among others. This course is particularly recommended for Music Business students.

3 Credits

Requirements 24 Enrolled Credit Hour

28-2710 Oral Communication and Public Speaking for Managers

Course helps develop the students' ability to speak confidently and effectively in a variety of public speaking situations. Students will prepare and present several different types of speeches that arts managers are often required to make. Particular attention is paid to style, persuasion, and credibility in public speaking.

3 Credits

SP

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

Requirements 24 Enrolled Credit Hour

28-2712 Self Management for Artists

This course provides artists of all disciplines with the fundamentals for self-sustaining careers in the arts, entertainment and media.

3 Credits**Requirements** 24 Enrolled Credit Hour**28-2820 Club Management**

Course examines all aspects of club management. Topics include purchasing a club, setting controls, knowing potential customers and competition, and dealing with contracts and riders. Special section features effects of outside influences on a club, including interaction with city inspectors, customers, and the community.

3 Credits**Requisites** PREREQUISITES: 28-1718 Business of Live and Performing Arts**Requirements** 24 Enrolled Credit Hour**28-2855 Events Production Management**

Experiential course is designed to provide resources, tools, and training necessary for planning and management of live performance events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events. Course features guest speakers.

3 Credits**Repeatable****Requisites** PREREQUISITES: 28-1718 Business of Live and Performing Arts**Requirements** 24 Enrolled Credit Hour**28-3110 Finance**

Course provides an understanding of the financial system, its functions, and available alternatives for obtaining money. Finance is the art and science of managing money. Discussions will focus on financial institutions, instruments, and procedures for supplying funds to markets. The types of financing that apply to the public and private organizations will be discussed. Course will apply the tools of the financial manager as a decision-maker of the organization.

3 Credits**Requisites** PREREQUISITES: 28-2110 Accounting**28-3120 Accounting II: Forecasting**

Course covers the fundamentals of accounting as applied to partnerships, corporations, and non-for-profit organizations, utilizing the materials from Accounting I. Managerial decision-making from accounting information is the primary course objective. Emphasis is on the organizational structure, net assets, dividends, earnings per share,

long-term debt and debt vs. equity financing, cash flows, profitability, and liquidity ratios for evaluating organizations.

3 Credits

Requisites PREREQUISITES: 28-2110 Accounting

28-3123 Marketing II: Research and Analysis

This course provides students with an in-depth understanding of marketing research and analysis and its applications in arts, entertainment, and media fields.

3 Credits

28-3125 Ethics & Business of Arts

Course examines fundamental ethical consequences of business decisions made in today's thriving arts organizations. Students study ethical theories debated among the world's most respected ancient and modern thinkers and apply these theories to problems in business.

3 Credits

Requirements 36 Enrolled Hours

28-3135 Strategic Management

Course focuses on role and methods of the chief executive and board in strategic planning. It uses case studies in commercial and not-for-profit sectors with special emphasis on small and large businesses in the arts, entertainment, media, and fashion fields.

3 Credits

Requisites COREQUISITES: 28-3110 Finance

Requirements 48 Enrolled Hours

28-3150 Project Management for Arts Managers

Course is intended to familiarize students with fundamentals of project management and their application in the arts. Course will cover a variety of techniques used to manage any type of arts project regardless of scope and industry. An emphasis will be placed on understanding the importance of matching project goals and objectives with the mission of an arts organization or potential funders' interests.

3 Credits

Requisites PREREQUISITES: 28-1110 Introduction to Management

28-3151J Personal Taxes

Basic course does not attempt to present all the tax codes and regulations. Certain complex subjects are introduced only for students to be aware of them and to seek help or to do additional research. The topics presented in this course should allow students to have enough experience to handle routine tax returns. Students should also gain valuable insights into long-term financial planning and realistic income spending plans.

1 Credits

Requirements 36 Enrolled Hours

28-3152 Negotiation Skills

Course offers the opportunity to learn negotiation techniques, recognize unfair tactics, and bring about mutually beneficial situations. Instruction also touches on body language, personality types, regional and international ethnic differences, and hidden meanings of words.

1 Credits

Requirements 24 Enrolled Credit Hour

28-3160 International Arts Management

Course provides arts management students with an understanding of the increasingly global nature of the workplace by touching on many aspects of international producing, presenting, exhibiting, and touring.

3 Credits

Requisites PREREQUISITES: 28-1115 Entertainment Marketing

Requirements 60 Enrolled Hours

28-3179 Special Topics: Hip Hop Beat Making

3 Credits

Repeatable

28-3188 Internship: Management

1-16 Credits

Repeatable

Requirements 2.80 GPA required and 48 Enrolled Hours and Department Permission

28-3199 Independent Project: Management

Course involves the student, with the approval of a supervising faculty designing a project to study independently an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal for approval to the chair of the department that outlines the project and its anticipated outcomes.

1-6 Credits**Repeatable**

Requirements Permission of Coordinator

28-3270 Decision Making: Visual Arts Management

Students develop critical decision-making skills through the hands-on experience of running a creative venue. Students curate and design exhibitions, develop and present programs and events, establish policy and procedures, and oversee management, scheduling, budgeting, and marketing.

3 Credits**Repeatable**

Requisites PREREQUISITES: 28-2210 Exhibition Management

28-3310 Grant Proposal Planning and Writing

Course focuses on developing the skills necessary for successful grant applications for not-for-profit organizations. Study of relevant funding sources, awareness of available research materials, ability to construct coherent proposals, and defining fund-raising strategy for an arts organization. Recommended for not-for-profit sector.

3 Credits**WI**

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152HN Writing and Rhetoric II: Honors

28-3315 Fund Raising

This course is designed for students who are interested in fundraising and expect to have careers with non-profit arts or cultural organizations. Students will study fund raising concepts and methods used to design an annual fund plan campaign and a benefit fund raiser event. As a result of this course students will have developed an annual fund plan

for a non-profit organization of their choice.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II I or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

Requirements Senior Status required

28-3316 Major Gifts

3 Credits

Requisites PREREQUISITES: 28-1115 Entertainment Marketing and 52-1152 Writing and Rhetoric II or 28-1115 Entertainment Marketing and 52-1112 Writing and Rhetoric - Enhanced II or 28-1115 Entertainment Marketing and 52-1162 Writing and Rhetoric II- Service Learning or 28-1115 Entertainment Marketing and 52-1152HN Writing and Rhetoric II: Honors

28-3330 Cultural Policy

Course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students will learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors COREQUISITES: 28-2120 Writing for Managers

Requirements 36 Enrolled Hours

28-3340J Advocacy for Arts Majors: Building Relationships with Elected Officials

Course introduces students to the purpose, principles, and practices of advocacy as part of the democratic process, particularly as it applies to non-profit arts organizations. Instruction reviews the political structures within arts advocates' work, with an emphasis on Illinois state government. Students are armed with the tools to participate effectively in making the arts a public policy priority and to learn how to use lobbying to defend the interests of non-profit and commercial arts organizations. Students are linked with organizations and individuals engaged in arts advocacy and are provided with an opportunity to lobby at the state government level.

1 Credits

Requirements Senior Status required

28-3345 Working with Non-Profit Boards

1 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152HN Writing and Rhetoric II: Honors

Requirements 36 Enrolled Hours

28-3410 The Press, Consumers, and the Music Business

Course explores popular music and rock criticism through reading, writing, and discussion. Course focuses on the historical aspects of rock and its criticism, and explores the relationship between the press and the musical work's production, marketing, and promotion. Instruction focuses on expression of critical commentary in a succinct style that is accessible to consumers.

3 Credits**WI**

Requisites PREREQUISITES: 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II or 52-1112 Writing and Rhetoric - Enhanced II or 52-1152HN Writing and Rhetoric II: Honors

Requirements Permission of Instructor

28-3415 Record Promotion

This course examines strategies for promoting new releases to radio and other media for airplay and exposure. Students learn the tools and skills needed to understand record promotion from the point of view of the major label, the independent label and the unsigned artist. Students gain an understanding of how to use social media and other new media to effectively promote music; how commercial, independent and college radio select new music; as well as techniques used in street and grassroots promotion.

3 Credits

Requisites PREREQUISITES: 28-1410 Business of Music

28-3416 New Media Applications

This class provides students with an in-depth understanding of digital audio and visual content retail and distribution including, a la carte download services, subscription, and ad-supported streaming services. Additional topics include online promotion strategies, e-commerce, web design strategy, mobile retail and promotion, community building, social network marketing, direct to consumer marketing, key cyber-law issues, a comprehensive understanding of piracy, and a variety of other vital tech-based strategies.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3425 Music Editing: Entertainment Industry

Course builds on the skills developed in Introduction to Pro Tools for Managers and Music Supervisor: Entertainment Industry and examines the skills and responsibilities of music editors/managers in the entertainment industry. Specific emphasis is placed on understanding the process and technique necessary to edit appropriate music for film, television, games, and other media. Students will also understand negotiations involving contractual fees; the dynamics of working with composers, music supervisors, and other personnel involved in the editing environment; and the process of making judgments on music choice.

4 Credits

Repeatable

Requisites PREREQUISITES: 28-3426 Music Supervisor: Entertainment Industry

28-3426 Music Supervisor: Entertainment Industry

Course examines the responsibilities of a music supervisor/manager as related to television, motion pictures, and other media. Specific emphasis is placed on understanding the decisions necessary to: enhance the story with appropriate selections of music and instrumentation, supervise recording sessions, obtain all proper licenses, negotiate usage fees, hire and work with the music composers, and oversee all music related budgets.

4 Credits

Requisites PREREQUISITES: 28-2435 Music Publishing and 28-2422 Introduction to Pro Tools for Producers

28-3427 Concepts of Recorded Music in the Entertainment Industry (LA)

4 Credits

Requirements Permission of Instructor

28-3428 Independent Label Management

Course examines the functions and management of an Independent Recording Company in the ever changing and technology driven Music and Entertainment Industries. Topics include: planning and managing operations, budget development, accounting and managerial controls, marketing strategies, advertising, sales and pricing, and new media strategies.

3 Credits

Repeatable

Requisites PREREQUISITES: 28-2411 Applied Marketing: Music Business

28-3430 Developing Music Contracts and Music Licensing Strategies

Course teaches students concepts involved in developing contracts and music licensing strategies in the music industry. Specific topics include: negotiations involving various new media contracts from the viewpoint of the attorney, media company, and artist and manager; strategic budgeting and negotiation of the artistic development deals; licensing of completed recorded music; the internet as a tool for repertoire; and the utilization of technology for artist development.

3 Credits

Requisites PREREQUISITES: 28-2435 Music Publishing

28-3470 AEMMP Artists Services

AEMMP Artist Services provides students with an experiential learning opportunity operating a student-run arts & entertainment organization. Students will work with artists on matters of presentation, marketability, branding, product development, career planning and live performance. Additionally, students will gain management experience as they represent artists, develop promotional materials, create an online presence, plan artist showcases and release product. Current offerings include AEMMP Records and AEMMP Talent Agency. This course may be repeated. Instructor permission is required to enroll.

3 Credits

Repeatable

Requirements Permission of Instructor

28-3471 AEMMP Record Company: Marketing

Course follows 28-3470 AEMMP Record Company: Production. AEMMP Record Company provides students with experience in the operation of an actual record company. This student-run label provides students with experience in the development of marketing, promotion, and merchandising plans. The main goal of the class is to introduce AEMMP recording artists (selected in AEMMP Record Company: Production) to the music industry and to retail sale. By assuming management roles students also develop and monitor budgets. Additionally, utilizing radio, print media, the Internet, and other current trends in marketing commercial releases, students create a publicity campaign for AEMMP artists as well as promotion plans for AEMMP Catalog products.

3 Credits

Repeatable

Requisites PREREQUISITES: 28-3470 AEMMP Artists Services

28-3472 Decision Making: Music Business Management

Capstone course in Music Business for seniors and selected juniors examines the organization and operation of principle sectors of the music business: the recording industry, sound equipment industry, performer services (related to personal management), and music education entrepreneurship. This course encapsulates the student's academic experience in the Music Business concentrations. Students will understand the decision making process as it relates to the size and scope of the music business and its table of organization in large and small companies (commercial and non-profit), markets served, marketing strategies, artist/performer relationships, contracts, protection, and

entrepreneurial opportunities.

3 Credits

Requisites PREREQUISITES: 28-1410 Business of Music

Requirements 36 Enrolled Hours

28-3473 Topics: AEMMP Records Promotion

Course requires that students follow a marketing plan developed by AEMMP Records Company Marketing and learn day-to-day aspects of promoting an independent release and the management and promotion of catalog product.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 28-3471 AEMMP Record Company: Marketing

28-3510J International Perspectives in Cultural Entrepreneurship

Course is designed to generate understanding and knowledge of how cultural industries function in Asia and South America. The 2010 J-term trip will focus on Panama City, Panama. Students will engage in seminars and workshops presented by cultural entrepreneurs in Panama City in their place of business. Students will be immersed in the local nuances and culture in order to gain perspectives that they can translate into skill sets that they would need to become successful cultural entrepreneurs.

3 Credits

Requirements 2.50 GPA required and 90 Enrolled Hours

28-3511 Leadership

Course provides in-depth demonstration of the skills and techniques essential to effective business leadership. Concepts and applications of goal setting, team building, negotiations, and communications are analyzed, discussed, and practiced. Students discover their basic leadership style within situational leadership theory and learn to use this knowledge efficiently.

3 Credits

Requirements 36 Enrolled Hours

28-3514 Critical Analysis of Small Business

Course is limited to junior and senior undergraduates and acts as a companion course to Arts Entrepreneurship I. Course allows students to use various management techniques, skills, and functions. Course provides insight into the

inter-relation of those factors and their possible effects of the business by covering many of the problems, situations, and opportunities that face all small business managers and entrepreneurs. Course materials are equally applicable to the arts, retailing, general business, and non-profit organizations. Course uses the case history methodology. All of the cases involve real-life situations in small business management. Each session deals with two case histories and their application to business principles. Class structure includes oral presentations, written assignments, class discussions, team projects, and informal lectures. Graduate students enrolled in this course will be required to engage this course with more rigor and clarity and will perform at the graduate level.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3516 Entrepreneurship II

Course is the capstone of the arts entrepreneurship sequence. The other two companion courses are Arts Entrepreneurship I and Critical Analysis of Small Business. Course covers in depth the mental organization, research, and planning necessary to be a successful entrepreneur. Course centers on the development of business plans including research, organization, location, competition, production of the product or service, marketing, finance, and staffing. Emphasis on financial needs and projections is a key component of this course. Throughout the semester, students must be prepared to present and defend the elements of their plans to the instructors and classmates.

3 Credits

Requisites PREREQUISITES: 28-3130 Arts Entrepreneurship I

Requirements 36 Enrolled Hours

28-3615 E-Business Practicum

Advanced course is intended to provide students with the opportunity to apply skills learned in other courses to create an online presence for a traditional brick and mortar retail business. Working with an instructor/adviser, individual students or groups of students work in partnership with a selected retail business to develop an e-commerce strategy and create a virtual store.

3 Credits

Requirements Department Permission

28-3630 Motion Picture Marketing

Course provides an in-depth look at how shifts in technology, such as social networking sites, and viewer habits are changing how movies are marketed by studios, independent distributors, and filmmakers.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3670 Decision Making: Media

Students examine decisions pertaining to the management of media organizations, focusing on the production, marketing, distribution, and operations processes. The course investigates the impact of current issues and practices, such as social media, industry consolidation, and convergence, on media management decisions.

3 Credits

Requirements 48 Enrolled Hours

28-3755 Sports Law

Course is an in-depth presentation of the legal aspects of professional sports for franchises, agents, and media contracts. It analyzes a number of legal issues connected to the organization of sporting events, the participation in sporting events, and the communication of such events to the public. Topics include torts and criminal law in sports, Title IX, antitrust (collusion, single entity, franchise relocation), player contracts, collective bargaining agreements, drug testing, dispute resolution, athlete representation, licensing and sponsorships, broadcast rights, and facilities contracts.

3 Credits

Requisites PREREQUISITES: 28-2111 Entertainment Law

28-3760 Sponsorship

This course provides future managers and artists with an understanding and a hands-on experience of sponsorship techniques. They will understand the difference between fundraising and sponsorship and learn how to promote their show and reach new audiences.

3 Credits

Requirements 36 Enrolled Hours

28-3810 Facility Management

Course teaches students the operation of venues, surveys a variety of single and multipurpose facilities, and examines managing, financing, and booking policies. Course examines leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, corporations, and concessions.

3 Credits

Requisites PREREQUISITES: 28-1110 Introduction to Management

28-3815 Box Office Management

Course presents all revenue maximization techniques, including box office management/ticketing, yield management, bartering, licensing, concessions, sponsorship, and media contracts, as well as their applications and their functions in the not-for-profit and profit sectors of the live entertainment industry, including theater, concerts, and sport events. The difficulty in improving productivity for live events (Baumol Law) will force future managers to investigate new and creative ways to maximize box office revenues and to look beyond for new sources of profit.

3 Credits

Requisites PREREQUISITES: 28-1718 Business of Live and Performing Arts

28-3830 Presenting & Booking Live Performances

This course focuses on the process of planning live and performing arts programs, series and seasons, selecting facilities, scheduling and budgeting, booking, negotiating contracts, marketing, pro forma settlements and professional ethics. Both profit-making and non-profit performance sectors are covered.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3831 Touring Live Entertainment

Course gives an overview of the structure, professional ethics, artistic integrity, development, financing, and inner workings of touring properties. Emphasis is on profit-making theatrical touring sectors, although not-for-profit touring is discussed. Topics include touring Broadway theatrical productions, concert attractions, and other theatrical ensembles. Students learn administrative and management responsibilities touring demands: booking, logistics, staffing, and decision making.

3 Credits

Requisites PREREQUISITES: 28-1115 Entertainment Marketing

Requirements 60 Enrolled Hours

28-3832 Producing & Touring Live Performances

This course focuses on the process of translating artistic vision into a tangible live production, finding the money to launch it, and putting it on stage and on the road. By examining successful producing and touring organizations, students will deepen their knowledge of organization structure, financing, budgeting, professional ethics, and the tactical responsibilities that producing and touring require. Both profit-making and non-profit performance sectors are covered.

3 Credits

Requirements 24 Enrolled Credit Hour

28-3870 Decision Making: Performing Arts Management

Course offers students an opportunity to study managing commercial and not-for-profit performing arts organizations in the current environment. Course covers how management decisions are made based on best available information and how information is gathered and evaluated. Students establish mentor relationship with a Chicago area performing arts manager and gain practical negotiating experience.

3 Credits

Requisites PREREQUISITES: 28-3830 Presenting & Booking Live Performances

Requirements 60 Enrolled Hours

28-3939 Fashion Journalism

Intermediate course introduces students to the world of fashion journalism. Students learn how to apply their interview and research skills to develop a critical eye for this subject. They are required to sift through the hype and replay the fashion story to readers. This is achieved by developing a strong fashion vocabulary and heightening the level of area expertise.

3 Credits

Requisites PREREQUISITES: 28-1910 Introduction to Fashion Business and 28-1937 Century of Design and 53-1015 Reporting and Writing I and 53-2020 Reporting for Print & Bcast

28-4137 Managers Software Seminar

Course introduces inner workings of Microsoft Office. Coursework emphasizes the use of software for presentation purposes.

1 Credits

Requisites PREREQUISITES: 28-2115 Computer Uses for Managers

28-4178 Special Topics:

Course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 Credits

Requirements Permission of Coordinator

28-4350J European Experiments in Arts Policy and Management

Course combines an intense arts management and cultural policy seminar with a complete cultural immersion. It will provide a unique overview of the history, evolution, and challenges of cultural policy and arts management in the European Union. Course will be held at the International Centre for Culture and Management in Salzburg, Austria.

3 Credits

Repeatable

28-4429 Urban Inspirational Music Production

3 Credits

Repeatable

Requisites PREREQUISITES: 28-1115 Entertainment Marketing and 28-1410 Business of Music

28-4436J MIDEM: Foreign Distribution of Music

Course is designed to explore the global music industry. Students will travel to Cannes, France, to attend MIDEM, the world's largest international music marketplace. Through the A&R process, students will identify and select artists to represent at the conference. Students will create and implement a strategic plan for the artist that will require in-depth research of international markets, publications, Web sites, and global music industry organizations. At the MIDEM conference, students will seek global distribution, licensing, branding, and live performance partnerships for their artists.

2 Credits

28-4660 Management Applications of the Web

Course introduces students to the World Wide Web and its uses for managers. Students learn to conduct research on the Web and examine ways in which the Web is currently used by arts, entertainment, and media organizations in fund raising, public relations, promotions, and advocacy efforts. Students will develop a Web site for an arts, entertainment, or media organization in Chicago.

3 Credits

Requisites PREREQUISITES: 28-2115 Computer Uses for Managers

28-5137 Managers Software Seminar

Course introduces the inner workings of Microsoft Office. Course work emphasizes the use of software for presentation purposes. [Elective]

1 Credits

28-5151 Taxation I - Personal Taxes

1 Credits

28-5178 Special Topics:

Course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 Credits

28-5350J European Experiments in Arts Policy and Management

3 Credits

28-5429 Urban Inspirational Music Production

3 Credits

Requisites PREREQUISITES: 28-6410 Music Industry Seminar

28-5436J MIDEM: Foreign Distribution of Music

This course is designed to explore the global music industry. Students will travel to Cannes, France, to attend MIDEM, the world's largest international music marketplace. Through the A&R process, students will identify and select artists to represent at the conference. Students will create and implement a strategic plan for the artist that will require in-depth research of international markets, publications, websites, and global music industry organizations. At the MIDEM conference, students will seek global distribution, licensing, branding, and live performance partnerships for their artists.

2 Credits

28-5472 Special Topics: AEMMP Record Company Promotion

Students follow a marketing plan developed by AEMMP Records Company Marketing and learn day-to-day aspects of promoting an independent release and the management and promotion of catalog product.

3 Credits

Requirements Permission of Instructor

28-5660 Management Applications of the Web

Course introduces students to the World Wide Web and its uses for managers. Students learn to conduct research on the Web and examine ways in which the Web is used by arts, entertainment & media organizations in fundraising, public relations, promotions and advocacy efforts. Students will develop a website for an arts, entertainment or media organization in Chicago. [Elective]

3 Credits

Requisites PREREQUISITES: 28-6119 Information Systems

28-5725 Cultural Tourism

Offers insight into arts involvement and cooperative relationships with all aspects of the Cultural Tourism industry including: hotel, carriers, convention and visitor bureaus, tour operators, travel agents, and government agencies. Students develop an understanding of the many promotional, financial, and programmatic benefits of Cultural Tourism by discussion with guest professionals and case studies. Instructional discussion enables students to develop practical approaches to specific questions.

3 Credits

Requisites PREREQUISITES: 28-6110 Basic Accounting for Graduate Students and 28-6116 Economics for Arts Mgrs

28-6100 Marketing Principles

This course provides a comprehensive overview of marketing concepts and research methods. Upon completion of the course, students should be able to: 1) Understand all the elements of the marketing mix 2) Relate them to a cultural/artistic context 3) Understand basic quantitative & qualitative research approaches 4) Apply analytical skills to data interpretation & decision making

3 Credits

28-6110 Basic Accounting for Graduate Students

This review course is required of all graduate students in their first semester of study. It will cover topics found in most Principle or Financial Accounting one courses. The material covered will include a coverage of the principles and procedures of the accounting cycle for a sole proprietorship and merchandising organizations. General-purpose financial statements will be reviewed, including the Income Statement, Statement of Equity, Balance Sheet, Statement of Cash Flow, and Bank reconciliation. Other topics such as depreciation, inventory, and ratio analysis will be covered.

1 Credits

28-6111 Advanced Accounting

Accounting of the corporation and not for profit organizations are studied in this course. Net Assets, retained earnings, dividends and earnings per share, long-term debt and debt vs. equity financing, cash flow and its analysis will be emphasized. Substantial time will be devoted to decision tools available to management using accounting information: traditional financial statement analysis, cost-volume-profit relationships through break-even analysis, absorption vs. variable costing for control and product pricing decisions, gross profit analysis, and demand elasticity effects on total revenues and pricing. These topics will be applied to the not-for-profit sector as well as the for-profit sector. [Core]

3 Credits

Requisites PREREQUISITES: 28-6110 Basic Accounting for Graduate Students

28-6112J Audience Participation Survey

Students will survey the audience of a Chicago arts organization. Students will tabulate surveys, generate a final research report and client presentation.

2 Credits

28-6113J Human Resources

This course will enable a student to identify principal human resources management functions within an organization. Upon completion of this course the student will be able to write a job description, recruit, interview and select employees. The student will be able to create effective compensation packages. In addition the student will know how to discipline and develop employees using performance appraisal to help employees fulfill their potential. [Core course]

3 Credits

28-6114 Labor Relations

Course focuses on labor management-relations. The course covers the impact of union jurisdiction, labor history, labor

law, and other outside forces on the process of contract negotiations and administration.

1 Credits

28-6115 Financial Management

Finance is the Arts and Science of managing money. The field of finance has evolved from one that was concerned primarily with the procurement of funds to a field that encompasses the management of assets, all financing decisions, those of operations and the overall valuation of the firm. This field of study has developed from one that emphasized external analysis to one that stresses decision-making in the firm. The goals and objectives of financial decisions in the for-profit sector is wealth maximization while in the not-for-profit sector financial analysis is used to meet the organizations established mission, goals and objectives of the firm. This course will apply the tools of the financial manager in both for profit and not-for-profit organizations. [Core course]

3 Credits

Requisites PREREQUISITES: 28-6111 Advanced Accounting

28-6116 Economics for Arts Mgrs

No description available.

2 Credits

28-6117 Arts, Media, and the Law

Course covers basic legal principles and issues pertaining to the Arts, Entertainment, and Media Industries in both for-profit and not-for-profit sectors. Topics include: forms of business organization, Intellectual property, rights of privacy and publicity, contracts, libel, and first amendment rights. [Core course]

3 Credits

28-6118 Marketing Strategy

This course provides a hands-on experience in drafting and implementing a marketing plan for an arts, entertainment or media organization. It is built around a semester-long group project. Upon completion of the course, students should be able to: 1) Integrate marketing research into the planning process 2) Develop a consolidated marketing plan that reflects the organization's mission, vision and objectives 3) Produce a tactical action plan for implementation 4) Define and measure success parameters for the plan

3 Credits

Requisites PREREQUISITES: 28-6100 Marketing Principles

28-6119 Information Systems

No description available.

3 Credits**28-6120 Strategic Planning**

This class is a “big picture” course that addresses the central challenge facing 21st century Arts, Entertainment and Media (AEM) organizations: how to create a sustainable competitive advantage in a rapidly changing world. The focus is on the total enterprise — the industry and competitive environment in which it operates, its resources and capabilities, and its prospects for success. Contemporary readings and case studies in both for-profit and non-profit sectors provide students with real-world situations in AEM fields. Students develop skills to assess market opportunities, explore new business models, design appropriate strategies, and craft plans for successful, sustainable ventures.

3 Credits**28-6121J Presentataion Skills**

This course helps develop the students' ability to speak confidently and effectively in a variety of public speaking situations. Particular attention is paid to style, persuasion and credibility in public speaking. Students will prepare and present several different types of speeches which arts managers are often required to make. [Elective]

1 Credits**28-6124 Investment Strategies**

This course will provide students with a basic understanding of investments fundamentals, including the vocabulary and terms used in the securities markets. [Elective]

1 Credits**28-6125 Seminar: AEMM**

Arts, entertainment and media managers examine the inter-disciplinary effects of aesthetic, economic, political, societal, and technological factors. Seminar assignments include: the nature of the artist-performer, formation of aesthetic judgment; race, ethnicity, and the arts; art vs. the marketplace; affirmative action, role of the critic, economic indicators, and public policy and the arts. [4th Semester Core course]

3 Credits

28-6126 Arts Management Research Practicum

2 Credits

Requisites PREREQUISITES: 28-6118 Marketing Strategy

28-6127 Leadership in Arts & Media Management

Leadership in Arts & Media Management will provide students with an overview of leadership theories, research and practices, along with the skills and techniques to assess and develop leadership capabilities in themselves and to others. The course will challenge students to understand and analyze how leaders successfully balance the creative and commercial aspects of an arts or media organization. Through lecture, discussion, case studies, improvisation, videos and experiential learning, students will prepare to take on the roles and responsibilities of leadership.

3 Credits

28-6130 An Introduction to Project Management in Arts Organizations

This workshop is designed to give students an overview of project management fundamentals. Upon completion, students will have a basic knowledge of project management functions, the project management lifecycle, and basic project management control systems. Students will understand the values of using a consistent approach in arts organizations to control costs, time schedules, and to deliver quality programs and services.

1 Credits

28-6151 Managing and Licensing Intellectual Property

This course examines the latest issues relating to the management and licensing of intellectual property and technology in the arts, entertainment and media industries. Topics covered include legislation and case law relating to intellectual property rights in digital media technologies, digital piracy issues and effective licensing strategies, including music publishing, Podcasting, Webcasting, etc.

1 Credits

28-6153J Customer Relationship

This course is designed to give students a working knowledge and hands-on experience of Tessitura, the leading box office and customer relationship management software for the arts, and the only system integrating ticketing, marketing, fundraising, reporting, and internet sales into a single database. This software has already been adopted by all the major opera, symphony and theatre companies in the United States. For arts organizations, Tessitura brings the promise of more efficiency, and for customers, better service.

1 Credits

28-6154 Negotiation Strategies

This course focuses on a variety of negotiation techniques used in business and personal life. Topics covered include diversity issues, conflict resolution, cultural sensitivity, styles of negotiation; preparation needed prior to negotiations, and negotiation tactics. there will be ample time to practice negotiations. [Elective] [Core course AYCD]

1 Credits

28-6155 Partnership Building

This course will prepare participants to understand the underpinnings needed to develop and sustain successful partnerships. Students are instructed in applying asset-based methodologies, articulating common goals, roles and responsibilities of all project participants, creating flexible timelines and exploring conflict resolution techniques.

2 Credits

28-6161 Project Management

1 Credits

28-6180 Internship

Internships are an integral part of the AEMM major, bringing together theoretical concepts with real world situations. In cooperation with leading organizations in the Chicago area, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts, which help students gain an edge in the competitive job market. Students become more aware of what is involved in their chosen career by actually working in a professional organization. The student, internship coordinator, faculty advisor, and sponsoring organization work together to make the internship

experience one of the most important experiences in the student's education.

1-3 Credits

28-6187 Thesis Proposal Development

A thesis, thesis project or comprehensive examination is required for all candidates for the Master of Arts Management degree. This course is required for all students as part of the preparation for fulfillment of one of these degree completion options. If you select a thesis or thesis project, this course will guide you in preparing your thesis/thesis project proposal and research strategies. If you select the comprehensive examination, this course will guide you in preparing for the case presentation which is a required part of the comprehensive examination. Students must have the permission of their faculty advisor to enroll in this course.

1 Credits

Requirements Qualified Advisor

28-6189 Thesis Continuance

If a degree candidate does not submit a completed thesis by the thesis deadline in the semester following the semester of thesis enrollment, the student must enroll in Thesis Continuance in the next semester.

1 Credits

28-6195 Directed Study

1-6 Credits

Requirements Permission of Coordinator

28-6198 Independent Project

The student with the approval of a supervising faculty member designs a Tutorial/independent project to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project to the Chair of the AEMM Department or AEMM Faculty Supervisor. Student can also take course 28-6199.

1-3 Credits

Requirements Permission of Instructor

28-6210 Exhibition Management

3 Credits

28-6218 Music Publishing: The Law & Licensing

3 Credits

Requisites PREREQUISITES: 28-6117 Arts, Media, and the Law

28-6270 Museum Management

This course explores the changing dynamic of contemporary museums, trends in the field, and challenges facing museum managers in all areas and levels of the institution. This course familiarizes potential professional museum managers with all the major functions and structures of the contemporary museum, large and small, general or specific. It will equip students for dealing with a broad range of managerial issues.

3 Credits

28-6275 Gallery and Art Market Management

This course explores different business models in the arts marketplace including galleries, auction houses, art fairs, independent art dealers and advisors, direct sales by artists, and the use of the on-line marketplace. It looks at the interrelationship of these models on the local, national and international levels and investigates current issues and future trends in the industry.

3 Credits

28-6310 Grant Proposal Planning and Writing

This is a writing intensive course that focuses on strengthening the skills necessary for the development of successful grant applications for funding the arts. Skills include knowledge of relevant funding sources, awareness of available research materials, the ability to construct coherent proposals, and the ability to define a total fund-raising strategy for an arts organization.

3 Credits

WI

28-6315 Fundraising

This course offers an in-depth study of philanthropy, non-profit organizations, accountability measures, income sources, and types of campaigns. Students will work with existing organizations to develop a portfolio of an organization analysis, case for funding, campaign plans, solicitation materials for individual gifts, and grant applications.

3 Credits

28-6330 Comparative Cultural Policy

This course investigates governmental support and services to the arts at municipal, state, and federal levels. Areas of study include rationales for governmental arts support, support other than dollars, governmental censorship, history and structure of current programs, and policy issues that effect individual artist and arts organizations. [Elective]

3 Credits

28-6350 Symposium Practicum I

The student will participate in a practicum throughout their program. The symposium will provide planned reflection that will allow students to link theory with experience. Symposium sessions will also allow students to deepen their practice through exchange with each other and dialog with guest speakers. The first semester will focus integrating into organization and community.

1 Credits

Requisites PREREQUISITES: 28-6360 Introduction to Youth Arts Practicum

28-6351 Symposium on Youth and Community Arts

This course will focus on an exploration of current topics within the youth and community arts sector, nationally and internationally. The symposium will provide planned reflection that will allow students to link theory with practice.

1 Credits

Requisites PREREQUISITES: 28-6350 Symposium Practicum I

28-6352 Symposium Practicum III

The students will participate in a practicum throughout their degree program. The symposium will provide for a planned reflection period that will allow students to link theory with experience. Symposium sessions will also allow

students to deepen their experience through exchange with each other and dialog with special guests from around the country. The third semester symposium will focus on management practices.

1 Credits

Requisites PREREQUISITES: 28-6351 Symposium on Youth and Community Arts

28-6353 Symposium Practicum IV

1 Credits

Requisites PREREQUISITES: 28-6352 Symposium Practicum III

28-6354 Curriculum Development and the Arts

This course is designed for arts managers, artists & performers who wish to create arts programs within urban community settings. Content includes curricular design for non-school settings, resources, both human & material, community involvement, age appropriate activities, program evaluation, and audience development.

3 Credits

28-6355 Applied Youth Development

This class focuses on the stages of development and developmental tasks in the life cycle spanning infancy to adolescence. We will examine growth and development from various perspectives, including cultural differences, neurobiological, cognitive, emotional and social. The focus will also include mental health risk factors specific to adolescence and recommended treatment approaches. Students will present current research on psychosocial topics impacting youth. Discussion will also focus upon how we construct/determine ideas of normal and pathological development. Throughout the course attention is paid to how genetic, relational and environmental factors influence development with an emphasis on the impact of early attunement experiences. Students will also present final projects incorporating a psychosocial understanding through the use of an artistic medium with youth at their placement sites.

3 Credits

28-6360 Introduction to Youth Arts Practicum

This course introduces students in the Arts in Youth and Community Development concentration of the Masters in Arts Management to the community-based youth arts organizations that serve as Practicum sites in the program. It provides an overview of Chicago community-based youth arts and community-building exercises. Introduction to the Practicum meetings will occur mostly off-campus in visits to Practicum sites and will include readings, discussion, and analysis.

1 Credits

28-6361 Applied Youth Development

This course will provide an in-depth analysis of topics and issues in the field of youth development and its relation to youth program development, with special attention to the urban context. Students will read and discuss the emerging literature in youth development in the school, family and community contexts and will explore how this literature is related to the traditional and current practices in youth development and related fields.

3 Credits

28-6363 Community Organizing: Theory of Social Change

The course will encourage students to develop their own analysis of the political, social and economic conditions that impact art education, youth development and community transformation. Particular emphasis will be placed on helping students form their own analysis of the role of community based art and arts education in the political and social change process.

3 Credits

28-6370 The Artist in a Landscape of Change

This course is a series of lectures and seminars exploring the roles of the artist in contemporary society from the viewpoints of a variety of aesthetic and social theory approaches critical to allowing the manager to shape and sustain the mission of community based organizations.

3 Credits

Requisites PREREQUISITES: 28-6363 Community Organizing: Theory of Social Change

28-6405 The Press, Consumers, and the Entertainment Industry

Through analysis of popular music and criticism, students gain an understanding of the historical aspects of criticism as it relates to art and entertainment. Instruction focuses on critical cultural analysis and intensive critical arts writing in a succinct style that is accessible to consumers.

3 Credits

28-6415 New Media Strategies

This course provides students with an in-depth understanding of the production, publication, promotion, and distribution of digital audio, visual, and editorial content. Students investigate current business models and conceptualize future tactics to embrace the convergence of the major media forms being streamed, downloaded, and offered as applications on all devices including tablets, mobile phones, computers, home theaters and beyond.

3 Credits

28-6427 Concepts of Recorded Music in the Entertainment Industry (LA)

3 Credits

28-6428 Music Editing: Entertainment Industry

This course builds on the skills developed in Introduction to Pro Tools for Managers and Music Supervisor: Entertainment Industry and examines the skills and responsibilities of music editors/managers in the entertainment industry. Specific emphasis is placed on understanding the process and technique necessary to: edit appropriate music for film, television, games and other media. Students will also understand negotiations involving contractual fees, the dynamics of working with composers, music supervisors, and other personnel involved in the editing environment, as well as the process of making judgments on music choice.

2 Credits

Requisites PREREQUISITES: 28-6426 Music Supervisor: Entertainment Industry

28-6470 Decision Makers in Music Business

This course examines the music industry as a business, and the decisions managers make to sustain the industry.

3 Credits

Requisites PREREQUISITES: 28-6410 Music Industry Seminar

28-6471 AEMM Record Company Marketing

3 Credits

Requirements Permission of Instructor

28-6472 AEMMP Records: Practicum

1 Credits

Requisites COREQUISITES: 28-6470 Decision Makers in Music Business and 28-6405 The Press, Consumers, and the Entertainment Industry

Requirements Permission of Instructor

28-6512 Entrepreneurship and New Business Creation

This course is the first of the sequence of the courses that students will be required to take as part of the arts entrepreneurship focus area in the graduate program. This course is designed to stimulate entrepreneurial thinking and help students realize that there are opportunities in the arts that can be converted into businesses if entrepreneurial principles are applied. Offered in the fall term only

3 Credits

28-6513J Entrepreneurship Strategies in Arts and Culture

1 Credits

28-6610 Media Management

This inquiry-driven course requires the application of critical thinking skills to investigate and analyze how changes in technology, economics, business models, consumer behavior, government regulation, and aesthetics are transforming the media landscape in the digital age. Students investigate current media issues and strategies to uncover the management practices and trends shaping the business of media, an enterprise in flux.

3 Credits

28-6640 McLuhan and Media Literacy: The Manager's Perspective

This course is for graduate students in the Media Concentration of the Arts, Entertainment & Media Management (AEMM) department. It provides students with an understanding of media literacy and its value as a management tool. Additionally, it examines how McLuhan's ideas are thinking tools that provide one with the ability to grasp and consider complex media-related business issues and challenges through nonconventional approaches. This is expected to enhance critical thinking and analysis abilities that should result in more effective and efficient media management practices and practitioners.

1 Credits

28-6670 Decision Makers in Media

Students will study the strategic decision-making process as applied to the media industry and specific media entities. Creative and management situations that require immediate and long-term decisions will be deconstructed as to how and why such decisions are made in a field characterized by unprecedented change. Meetings with industry professionals will complement in-class discussions.

3 Credits

28-6680 Media Management Production Practicum

This course gives AEMM graduate students the opportunity to apply the media management principles, theories, and skills acquired in their academic coursework to the production, marketing, and distribution (if applicable) of a media program or multi-media event. Students will be responsible for the overall production and production management, marketing, and distribution of a media project or multi-media event. Each student will assume a primary role such as: producer, associate producer, production manager, house manager, video/audio tape editor, marketing manager, website manager/editor, distribution manager, content provider (research manager and writer), and other roles as applicable.

3 Credits

28-6760 Sponsorship & Broadcasting Rights Management

This class intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to live events and present career opportunities therein. Sponsorship is the fastest growing form of marketing promotion in the USA. Far from being a compromising grant, sponsorship offers a unique opportunity, leveraging the sponsor's marketing might to spread their name beyond their doors and reach new audiences. In return, a sponsor will rightfully expect more than his logo in your program. But, as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship.

3 Credits

28-6815 Revenue Generation Strategies for Live Entertainment

The difficulty to improve productivity for live events (Baumol Law) will force future managers to investigate new and creative ways to maximize box office revenues and to look beyond for new sources of profit. This course presents all revenue maximization techniques, including box office management/ticketing, yield management, bartering, licensing, concessions, sponsorship, and media contracts, their applications and their functions in the not-for-profit and for profit sectors of the live entertainment industry, including theater, concerts and sport events. [Elective]

3 Credits

Requisites PREREQUISITES: 28-6100 Marketing Principles

ASL–English Interpretation

37-1151 American Sign Language I

Course concentrates on development of conversational fluency in American Sign Language (ASL). Students learn to accurately recognize and produce signs in ASL with appropriate nonmanual behaviors and grammatical features. Course is a basic introduction to ASL, and students develop expressive and receptive ASL skills through discussions of topics such as exchanging personal information and talking about surroundings, residences, families, and activities.

3 Credits

HU

37-1152 American Sign Language II

Course focuses on continued development of conversational fluency in American Sign Language, including further training in receptive and expressive skills, fingerspelling, vocabulary-building, and grammatical structures. Students begin to develop understanding of use of classifiers and signing space in ASL. Topics introduced include giving directions, describing physical characteristics, making requests, discussion of occupations, attributing qualities to individuals, and daily routines.

3 Credits

Repeatable HU

Requisites PREREQUISITES: 37-1151 American Sign Language I

37-1252 Deaf Culture

Course is an introduction to various aspects of the deaf community as a linguistic and cultural minority group. Designed for individuals who may or may not have had prior experience with deaf people, course raises questions concerning the nature of sign language and its varieties, education of deaf people, historical treatment of deaf people, sociological and cultural issues important to the deaf community, and political activism.

3 Credits

PL HU

37-1253 Introduction to Interpreting

This course introduces students to the fields of interpreting. Focus is placed on the history of the field, growth of the profession and current practices. An introduction to the interpreter's role and ethical decision making is provided. Students will learn in an interactive setting which encourages skills in critical thinking, reading, writing and collaboration.

2 Credits

Requisites PREREQUISITES: 37-1252 Deaf Culture COREQUISITES: 37-1152 American Sign Language II

37-1701 ASL Fingerspelling

Summer Enrichment Course emphasizes when and how to use fingerspelling in American Sign Language. Appropriate changes in handshapes and patterns are discussed and practiced as well as the lexicalization of fingerspelling.

1 Credits

Repeatable

Requisites PREREQUISITES: 37-1152 American Sign Language II

37-1899 Directed Study: ASL/English Interpretation

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

Repeatable

37-2153 American Sign Language III

Course includes vocabulary-building and mastery of grammar through rigorous receptive and expressive language activities. ASL skills development with application to complex grammatical structures continues. Topics discussed in ASL include the location and description of items in rooms and buildings, complaints, making suggestions, and making requests. Notes on deaf culture are also discussed.

3 Credits

Repeatable HU

Requisites PREREQUISITES: 37-1152 American Sign Language II

37-2154 American Sign Language IV

Course focuses on continued development of receptive and expressive American Sign Language skills. Course covers the following topics using ASL: telling about life events, describing objects, and discussion of activities and current events. Notes on deaf culture are also included.

3 Credits

Repeatable HU

Requisites PREREQUISITES: 37-2153 American Sign Language III

37-2251 Historical and Cultural Perspectives on Deaf American Artists and Art

This course focuses on the refinement of students' appreciations and knowledge in the visual art history and Deaf Arts. This course will also investigate the historical and cultural perceptions toward to the Deaf artists and their works; use comparative studies focusing on the work of Deaf artists which may not appear under the definition of Deaf Art, and will explore and produce a body of work demonstrating a Deaf experience related to painting, sculpture, and installation spaces.

3 Credits

HU

Requisites PREREQUISITES: 37-1252 Deaf Culture

37-2253 Linguistics of ASL

Course focuses on the linguistic structures of American Sign Language, including phonology, morphology, syntax, and language. Structural aspects of both American Sign Language and English are compared and contrasted, providing students with valuable insight into both languages.

3 Credits

Requisites PREREQUISITES: 37-1152 American Sign Language II and 37-1252 Deaf Culture

37-2301 Interpreting Techniques

This course prepares students to make the leap from intra-lingual analysis to inter-lingual interpreting. Pre-interpreting skills will be introduced in class each week and weekly lab assignments will be required for skill development. Students will begin to develop important critical thinking in order to prepare them for the next development level.

1 Credits

WI

Requisites PREREQUISITES: 37-2153 American Sign Language III and 37-1252 Deaf Culture COREQUISITES: 37-2154 American Sign Language IV and 37-2253 Linguistics of ASL

37-2302 Language and Translation

Students translate discourse from English to American Sign Language and from American Sign Language to English. Instruction includes analysis of the text, understanding language equivalence, restructuring the message, and judging appropriateness when translating.

3 Credits

Requisites PREREQUISITES: 37-2253 Linguistics of ASL COREQUISITES:37-2154 American Sign Language IV

37-2601 Creativity and ASL

Course focuses on utilizing American Sign Language as a tool for creating poetry, storytelling, and theatrical productions. Students participate in activities and discussions and occasional assignments outside of class. Course is designed to increase students' understanding of how aspects of deaf culture are expressed through creative American Sign Language.

3 Credits

Repeatable

Requisites PREREQUISITES: 37-2153 American Sign Language III and 37-1252 Deaf Culture

37-2602 Working in the Deaf-Blind Community

This course is an introduction to various aspects of the deaf-blind community. Designed for individuals who may or may not have had prior experience with the deaf-blind community, this course focuses on the variety of cultural norms and modes of communication that can be found within that community. Student will begin to develop an understanding of the role of the Support Service Provider (SSP)/sighted guide and will have opportunities for hands-on practical experience and community interaction.

2 Credits

Requisites PREREQUISITES: 37-1252 Deaf Culture and 37-2153 American Sign Language III

37-2602J Working in the Deaf-Blind Community

This course is an introduction to various aspects of the deaf-blind community. Designed for individuals who may or may not have had prior experience with the deaf-blind community, this course focuses on the variety of cultural norms and modes of communication that can be found within that community. Student will begin to develop an understanding of the role of the Support Service Provider (SSP)/sighted guide and will have opportunities for hands-on practical experience and community interaction.

2 Credits

Requisites PREREQUISITES: 37-1252 Deaf Culture and 37-2153 American Sign Language III

37-2603 Introduction to ASL Storytelling

This course introduces the basic knowledge and skills in ASL storytelling performance. It focuses on the improvement of presentation skills, creativity, and the integration of story throughout the course. Subjects range from artistic and practical aspects of performance to specialized uses of storytelling in the profession of ASL interpreting. The focus is on basic performance techniques, and the uses of storytelling in various venues such as in mainstream communities as well as in the Deaf communities. Techniques for storytelling-building will be taught.

3 Credits

37-3204 Multicultural Issues

Course explores multicultural issues as related to the interpreting profession and the deaf community. Broad introduction of multiculturalism is followed by an in-depth look at the most common cultures and cultural issues interpreters encounter. Flexibility in the schedule allows for study of additional cultural groups. Guest presenters and field trips allow students to experience the richness of diverse communities and gain insight that can be applied to their interpreting and to their everyday lives.

3 Credits

Requisites PREREQUISITES: 37-1252 Deaf Culture and 37-3401 Consecutive Interpreting

37-3205 Advanced American Sign Language

This advanced ASL course is specifically designed to refine expressive and receptive ASL skills. Advanced linguistic structures are reviewed and applied. Vocabulary building specific to areas in which interpreters find the greatest challenges such as medical, legal, computer technology, sports, religion, academics, business, rehabilitation and local terms is an important aspect of this course. Current events are discussed in ASL, giving students opportunities to apply their linguistic and cultural knowledge while participating in open discussions.

3 Credits

Repeatable

Requisites PREREQUISITES: 37-2154 American Sign Language IV and 37-1252 Deaf Culture and 37-2253 Linguistics of ASL

37-3251 Intensive Three Week Immersion at Siena School

This three weeks immersion course focuses on three units: Italian Sign Language, (LIS) Italian Deaf Culture, and Italian language as well as focuses on cultural exchanges and use of receptor (LIS) language in daily practicum. The Italian Sign Language, LIS unit, through a unique storytelling method, will enable students to start conversing and engaging in dialogues from the very first day. An essential part of the course will be meeting members of the local deaf community. The Deaf Culture unit will introduce students to Italy through the lens of Italian Deaf Culture and by meeting members of the Deaf Community. Though the Deaf Community is often perceived as a transnational community, the distinct national cultures in which Deaf people live are of tremendous importance. We will explore the Italian situation by taking both a historical and sociological approach. The Italian language unit has the aim of providing essential language tools to our beginner students. Language acquisition will happen both in the classroom and at home,

since all students will be living with Italian hosts.

4 Credits

Repeatable HU

Requisites PREREQUISITES: 37-2153 American Sign Language III and 37-1252 Deaf Culture

37-3251J Intensive Three Week Immersion at Siena School

This three weeks immersion course focuses on three units: Italian Sign Language, (LIS) Italian Deaf Culture, and Italian language as well as focuses on cultural exchanges and use of receptor (LIS) language in daily practicum. The Italian Sign Language, LIS unit, through a unique storytelling method, will enable students to start conversing and engaging in dialogues from the very first day. An essential part of the course will be meeting members of the local deaf community. The Deaf Culture unit will introduce students to Italy through the lens of Italian Deaf Culture and by meeting members of the Deaf Community. Though the Deaf Community is often perceived as a transnational community, the distinct national cultures in which Deaf people live are of tremendous importance. We will explore the Italian situation by taking both a historical and sociological approach. The Italian language unit has the aim of providing essential language tools to our beginner students. Language acquisition will happen both in the classroom and at home, since all students will be living with Italian hosts.

4 Credits

Repeatable HU

Requisites PREREQUISITES: 37-2153 American Sign Language III and 37-1252 Deaf Culture

37-3304 Theory of Interpretation

Course examines history of translation, models of interpreting, and equivalence across languages. Study includes theories of spoken language interpreting and sign language interpreting. Theories of basic, practical ethics and behaviors are explored and applied to the interpreting profession.

3 Credits

Requisites PREREQUISITES: 52-112 and 37-2301 Interpreting Techniques and 37-1253 Introduction to Interpreting and 37-2302 Language and Translation

37-3401 Consecutive Interpreting

Students begin to practice interpreting skills consecutively. Students interpret from American Sign Language to English and from English to American Sign Language with a controlled amount of time between the source and the interpretation. Students are introduced to planned and unplanned material and have opportunities to observe working interpreters.

3 Credits

Requisites PREREQUISITES: 37-2154 American Sign Language IV and 37-2253 Linguistics of ASL and 37-2301 Interpreting Techniques

Requirements Department Permission

37-3402 Simultaneous Interpreting: Monologues

Course focuses on simultaneously interpreting monologues from American Sign Language to English and from English to American Sign Language. Interpretation in this case begins before the source message is completed and continues while the source message continues. Students practice interpreting speeches, lectures, and narratives. Opportunities to observe working interpreters are provided.

3 Credits

Requisites PREREQUISITES: 37-3403 Simultaneous Interpreting: Dialogues

37-3403 Simultaneous Interpreting: Dialogues

Course focuses on simultaneously interpreting dialogues from American Sign Language to English and from English to American Sign Language. Interpretation begins before the source message is completed and continues while the source message continues. Students practice interpreting such events as telephone calls, meetings, and interviews. Opportunities to observe working interpreters are provided.

3 Credits

Requisites PREREQUISITES: 37-3401 Consecutive Interpreting

Requirements Department Permission

37-3404 Transliterating & Educational Interpreting

Course focuses on transfer of information from spoken English to a signing system and from a signing system to spoken English. Students practice transliterating skills in various planned and unplanned situations. Issues specific to educational interpreting settings are discussed, and opportunities to observe educational interpreters are provided.

3 Credits

Requisites PREREQUISITES: 37-3401 Consecutive Interpreting COREQUISITES: 37-3403 Simultaneous Interpreting: Dialogues

37-3405 2-D Interpreting: VRS and VRI

This course focuses on interpreting while watching source language material seen and heard via video technology. History, research, industry FCC regulations, and techniques will be discussed. Given time constraints in this dynamic work environment, demands within this setting include working quickly and efficiently, a strong understanding of a customer service philosophy, and an ability to manage diverse decision-making tasks. Awareness of the unique experiences present in the VRS-VRI setting will contribute to enhancement of skill as an ASL-English interpreter.

3 Credits**Repeatable**

Requisites PREREQUISITES: 37-2154 American Sign Language IV COREQUISITES: 37-3401 Consecutive Interpreting

37-3501 Interpreting Practicum I

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings—in education, business, public service agencies, and as freelance interpreters. Students will participate in supervised field work. Students will also attend a weekly seminar to examine the various sub-fields of interpreting and to discuss linguistic and ethical dilemmas.

4 Credits

Requisites PREREQUISITES: 37-3403 Simultaneous Interpreting: Dialogues and 37-3404 Transliterating & Educational Interpreting and 37-3204 Multicultural Issues

Requirements Department Permission

37-3502 Interpreting Practicum II

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings—in education, business, public service agencies, and as freelance interpreters. Students will participate in both supervised and unsupervised field work. Additionally, students will attend a weekly seminar that focuses on the business aspects of interpreting.

4 Credits

Requisites PREREQUISITES: 37-3501 Interpreting Practicum I

Requirements Department Permission

37-3602 Interpreting for Deaf Blind Consumers

This course will focus on strategies and techniques for interpreting for deaf-blind consumers. The students will understand linguistic modifications for tactile and restricted field communication, various modes of communication, as well as using environmental accommodations. Through hands-on interpreting activities, students will practice linguistic modifications for both tactile and restricted field communication. This course will focus on developing competency in a variety of settings in interpreting for deaf-blind consumers.

2 Credits**37-3602J Interpreting for Deaf Blind Consumers**

This course will focus on strategies and techniques for interpreting for Deaf-blind consumers. The students will understand linguistic modifications for tactile and restricted field communication, various modes of communication, as well as using environmental accommodations. Through hands-on interpreting activities, students will practice linguistic modifications for both tactile and restricted field communication. This course will focus on developing competency in a variety of settings in interpreting for Deaf-blind consumers.

2 Credits

Requisites PREREQUISITES: 37-2602 Working in the Deaf-Blind Community and 37-1252 Deaf Culture and 37-3401 Consecutive Interpreting

37-3603J Interpreting in Religious Settings

Liturgy literally means the work of the people. Understanding the purpose behind elements of Christian religious practice, students will develop a broad understanding of the role of the interpreter within the Church leadership and among the Deaf participants. Students will learn about both liturgical practices and ethical interpreting practices within Christian religious settings. They will observe and analyze religious situations for both interpretation of the texts and other forms of liturgical expression.

3 Credits

Repeatable

Requisites PREREQUISITES: 37-1252 Deaf Culture and 37-2302 Language and Translation and 37-2301 Interpreting Techniques

37-3650 Topics in ASL-English Interpretation

This course offers students opportunities to learn about specialized areas of study within the field of Interpretation. Units will cover information that is introduced in other courses within the major, but provide additional theoretical foundations and/or skills practice to prepare students for work in a particular interpreting setting or concentration.

1-3 Credits

Repeatable

Requirements Department Permission

37-3650J Topics in ASL-English Interpretation

This course offers students opportunities to learn about specialized areas of study within the field of Interpretation. Units will cover information that is introduced in other courses within the major, but provide additional theoretical foundations and/or skills practice to prepare students for work in a particular interpreting setting or concentration.

1-3 Credits

Repeatable

Requirements Department Permission

37-3661 ASL Literature

Course covers two full-length ASL narratives by Ben Bahan and Sam Supalla, well respected ASL storytellers. Through the narratives, students are exposed to the lives and experiences of deaf people. Deaf people rely on ASL narratives to portray themselves and to reaffirm their identities as members of a distinct cultural group. Students also learn how a narrative is formed without a written system and how it is preserved and passed down through the generations. Note: This is a required course for students pursuing an American Sign Language Studies Minor.

3 Credits

Requisites PREREQUISITES: 37-2154 American Sign Language IV and 37-1252 Deaf Culture

37-3898 Independent Project: ASL-English Interpretation

Independent projects offer credit to students for special projects related to deafness and/or interpreting. Student proposes project to the department chairperson for approval in advance, at which time number of credits are assigned. Contact the Interpreter Training Department for additional details.

1-6 Credits

Repeatable

Requirements Department Permission

37-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits

Repeatable

Requirements Department Permission

Audio Arts and Acoustics

43-1100 Visual Audio

Beginning sound for film course explores the theory of the audio impact on visual images. Students develop skills and gain understanding through demonstration and creation of their works. Class discusses the completion and delivery of entire soundtrack to the viewer.

3 Credits

43-1110 Introduction to Audio Theory

Course introduces students to the language and theories common to all fields in which audio is used. Classes are in a lecture/demonstration format and make use of a wide assortment of audio synthesis, processing and analysis tools to illustrate different topics and concepts. Topics include an introduction to sound and hearing, analog and digital audio signals, and audio systems theory.

3 Credits

43-1111 Introduction to Electro-Acoustics

Course, through a series of lab experiences followed by lecture/discussions, introduces students to the physics, math, systems, and aesthetics of professional audio and acoustics. Topics covered will include the physics of sound in space and bounded spaces, understanding the characteristics of and measurement techniques for acoustic and electronic audio signals, the basics of audio signal processing, a survey of audio systems and their applications, and an introduction to aural aesthetics and auditory perception.

3 Credits

Repeatable

Requisites CONCURRENT: 43-1116 Introduction to Electro- Acoustics Lab

43-1115 Audio Production I

Course introduces students to basic theories and techniques of recording, editing, and mixing. Instruction covers fundamentals of microphone usage, mixing console operation, and non-linear digital recording and editing. Course is taught in a classroom laboratory where lectures and labs focus on the production of short-form audio works of voice, music, and sound effects to develop and improve engineering and production skills.

4 Credits

43-1116 Introduction to Electro- Acoustics Lab

Course, through a series of lab experiences followed by lecture/discussions, introduces students to the physics, math,

systems, and aesthetics of professional audio and acoustics. Topics covered will include the physics of sound in space and bounded spaces, understanding the characteristics of and measurement techniques for acoustic and electronic audio signals, the basics of audio signal processing, a survey of audio systems and their applications, and an introduction to aural aesthetics and auditory perception.

2 Credits

Repeatable

Requisites CONCURRENT: 43-1111 Introduction to Electro-Acoustics

43-2110 Basic Audio Systems

Course is the last of a series of core curriculum courses that emphasize fundamental technologies of audio systems and components. Students are introduced to equipment used in professional audio systems from a technical and functional point of view. Course is held in a classroom/lab with occasional lectures held in the studios. Students must pass this course with a grade of C or better to continue in the Sound program.

4 Credits

Requisites PREREQUISITES: 43-1110 Introduction to Audio Theory and 43-1115 Audio Production I

43-2115 Careers in Audio

Course provides an overview of career opportunities in the field of audio. Recognized experts from a variety of fields discuss employment options for sound majors in this lecture class. Students also begin the process of developing resumes and portfolios as they explore the possibilities of their own futures in professional audio.

1 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-2210 Recording I

Course introduces students to the theories, technologies, and practice of multi-track recording sessions. This is the first studio techniques class to be taken by students who select the Audio Design & Production concentration. Classes focus on the fundamentals of multi-track recording, building upon the fundamentals of console design and signal processing systems as presented in Production I Audio, Basic Audio Systems, and Audio Production II. The class includes lecture-demonstrations, in-class group tracking sessions, and additional lab assignments, which are completed in the studios and labs of the Audio Arts & Acoustics Department.

4 Credits

Requisites PREREQUISITES: 43-2215 Audio Production II and 43-2110 Basic Audio Systems

43-2215 Audio Production II

Course provides students with a solid foundation in working with digital audio workstations. Through lecture/demonstration/discussions, in-class and homework assignments, and a series of creative projects, students gain experience with fundamental practices in digital audio production, including editing, signal processing, automation, mixing, and preparing audio deliverables. Students participate in a series of exercises to develop and refine critical listening, evaluation, and judgment abilities. In the process, students adopt techniques and strategies for organizing and managing sessions, developing effective communication and presentation skills, and acquiring a sense of professionalism in the field.

4 Credits

Requisites PREREQUISITES: 43-1115 Audio Production I or 43-1115 Audio Production I COREQUISITES: 43-2110 Basic Audio Systems

43-2220 Live Sound Recording

Hands-on course explores minimal microphone location recording. These techniques are fundamental to those employed in multi-track studio recording. Course highlights understanding, selection, and placement of microphones through a wide variety of acoustical environments and instruments. Emphasis is placed on classical and acoustic music, ambient sound recording, and sound effects recording. Students check out location recording equipment and record a number of events during the semester.

3 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-2261 Sound Installations and Environments

Course explores the aesthetics and psychology of sound through the study of sound installation art, environmental sound, and the role of sound in everyday spaces. Readings and discussion cover the aesthetic theories, philosophies, and histories that drive the medium. As a class, students observe and interrogate the relationships and potential dialogue between the audience and the artwork. Students apply their observations by designing and building their own sound installation art and making environmental recordings. Students are expected to work independently using the facilities of the AA&A Department on projects developed with the consent of the instructor.

3 Credits

Repeatable

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-2310 Introduction to Psychoacoustics and Sound Perception

Class provides the necessary basis for understanding how we hear the world around us. The course is multidisciplinary, with contributions from the academic disciplines of auditory physiology, physics, and psychology. It examines how the human auditory system processes the information it receives, that is, how physical attributes of sound translate into perceptual attributes such as loudness, pitch, and timbre. Topics extend to the perception of music, sound localization, speech, and beyond. Numerous audio-visual demonstrations are used to reinforce the theoretical material presented.

3 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-2315 Architectural Acoustics

Course reviews the fundamentals of acoustics covered in previous classes and presents all of the materials within the context of the behavior of sound in a bounded space. Practical aspects of the class are emphasized by dedicating a large portion of the semester to case studies. Demonstrations are provided throughout the semester to emphasize both theoretical and practical concepts.

3 Credits

Requisites PREREQUISITES: 43-2725 Studies in Hearing COREQUISITES: 43-2310 Introduction to Psychoacoustics and Sound Perception

43-2325 Studies in Applied Acoustics

Course combines the curricula of a traditional introductory musical acoustics course with special topics on electro-acoustics, room acoustics, and spatial hearing perception. An in-depth presentation of the vibration and sound propagation issues pertaining to a wide range of musical instruments is presented in the context of timbre, tuning, and temperament. The course provides students with the opportunity to investigate and report on a specific project to be conducted as part of a team.

3 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-2410 Aesthetics of the Motion Picture Soundtrack

Critical listening aesthetics course simultaneously studies the historical progression of the motion picture soundtrack, from classic sound theory to modern sound theory, while analyzing the composition of each of the four distinctive elements that form it: dialogue, sound effects, music, and lull, or the decreased use of any/all of the first three.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 24-1510 or 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

43-2415 Random Access Audio/Film

Course provides students with a solid foundation in working with digital audio workstations, the role of which is expanding rapidly in the field of video and film postproduction. Through lectures, demonstrations, and production

assignments, students gain valuable knowledge of theory and practices of digital audio recording, wave form editing, synchronization with visual media, digital multi-track postproduction, automated mixing, and other computer-based production techniques commonly used in multi-media, video, and film production. Students participate in classroom activities and complete assigned work in the ATC Digital Audio Production Laboratory.

4 Credits

43-2420 Audio for Visual Media I

Studio course presents the technology and techniques used in creating sound tracks for TV, film, and multi-media. Students learn the technology and techniques of synchronizing video with all audio platforms, including analog and both linear and non-linear digital recording and editing systems.

4 Credits

Requisites PREREQUISITES: 43-2215 Audio Production II

43-2510 Aesthetics of Live Sound I

Course defines in a structured fashion the psychology of the musician and physics of the instrument within the framework of sound reinforcement and analysis. The goal is to familiarize students with one instrument-musician-sound reinforcement approach per week.

3 Credits

Requisites COREQUISITES: 43-2110 Basic Audio Systems

43-2515 Live Sound Reinforcement

Course is designed to teach techniques and tools of sound reinforcement. Content combines product awareness with ear training and hands-on practice. Students complete lab assignments in the Audio Technology Center Live Sound Lab and spend two lab sessions at local music clubs.

3 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-2710 Audio Equipment Overview

Course is an orientation to major lines and manufacturers of professional audio equipment. Content focuses on understanding, interpreting, and evaluating manufacturers' specifications in light of subjective performance. Course includes presentations and demonstrations by manufacturers representatives and field trips when possible.

3 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-2715 Audio Measurement Techniques

Course introduces analog and computer-based analysis of electronic, electro-acoustic, and acoustic systems. Students gain experience using various techniques including computer systems such as TDS from Techtron and Audio Precision.

4 Credits**Repeatable**

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-2720 History of Audio

Course offers a way to evaluate claims made by the history of technology, which is a new and exciting branch of historiography, not only because it reveals human and social struggles to create and to adapt, but also because it has practical effects on the business aspects of today's audio and acoustics industries. Today's profits and livelihoods depend on novelty and exclusivity, and the history of audio is in play every time something is offered as new and better.

3 Credits**WI**

Requisites PREREQUISITES: 43-2110 Basic Audio Systems and 52-1112 Writing and Rhetoric - Enhanced II or 43-2110 Basic Audio Systems and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 43-2110 Basic Audio Systems and 52-1162 Writing and Rhetoric II- Service Learning or 43-2110 Basic Audio Systems and 52-1152 Writing and Rhetoric II

43-2725 Studies in Hearing

Course introduces students to the fundamentals of human hearing physiology as well as issues relating to hearing loss and conservation. It is important for any audio professional to understand how complex and delicate the human hearing system is. We must also realize the significance of the fact that society is, only now, beginning to address the problem of environmentally induced hearing loss. The first part of the course will address hearing physiology. Course will focus on the mechanical systems of hearing, starting with the reception of acoustic energy and ending with the delivery of neural signals to the brain. This will give students the necessary foundation knowledge to engage in presentations and discussions covering the topics of hearing loss and conservation.

3 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-2730 Sound Engineering

Lecture course is an introduction to multi-track recording and deals with the equipment and psychology of recording sessions.

4 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-3098 Directed Study

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

43-3115 Audio Production III

Course provides students with an advanced creative practice in audio art using digital audio workstations, a basic tool in the field of sound and music production. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of the theory and practices of audio art as a recognized form of artistic expression using advanced techniques of audio manipulation on digital audio workstations. In addition to classroom activities, students complete assigned work in the Digital Audio Production Laboratory.

3 Credits

Repeatable

Requisites PREREQUISITES: 43-2215 Audio Production II

Requirements Junior Status or Above

43-3120 Perception and Cognition of Sound

Course provides the necessary basis for understanding the cognitive processes involved in our auditory perception of both speech and music. It will examine the basic cognitive theories of memory and attention, the underlying concepts of information processing, and how humans process auditory information to create meaningful events and elicit emotion. Course is multidisciplinary, with contributions from music, biology, physics, psychology, philosophy, and computer science. Numerous demonstrations are used to reinforce the theoretical material presented in the lectures.

3 Credits

Requirements Junior Status or Above

43-3210 Recording II

Course helps students become proficient in the theories, technologies, and practice of multi-track recording and mixing. Building upon the concepts introduced in Recording I, students continue to study and practice studio recording with an increased focus on signal processing and mixing techniques. Students will conduct in-class as well as independent team recording projects. Class lectures and demonstrations focus on the team projects, including ongoing critiques of both recordings and mixes.

4 Credits

Requisites PREREQUISITES: 43-2210 Recording I

43-3220 Master Class in Studio Recording

Course gives an overview of current studio recording techniques, covering such topics as microphone usage, signal routing, and synchronization, as well as session set-up and psychology. Course is taught by leading Chicago recording engineers and is geared toward advanced students who desire a career in music engineering.

4 Credits

Requisites PREREQUISITES: 43-3210 Recording II

Requirements Department Permission

43-3230 Master Class:Music Design/ Digital Audio

Course introduces students to advanced concepts of musical design using tools of random access audio on a digital workstation. Each week, a component of musical design (for postproduction, editing, processing, and mixing) is introduced and illustrated by the instructor, who supervises the creation of a class project. This project serves as a model for techniques and aesthetics of DAW production. Students bring the weeks' instruction to their own team projects, which they complete in a time frame that parallels the class project.

3 Credits

Requisites PREREQUISITES: 43-3210 Recording II

Requirements Permission of Instructor and Senior Status required

43-3240 Master Class in Live Sound Recording

Course introduces students to advanced concepts and techniques of acoustic live sound recording and the relationship of acoustic recording with critical listening and high-definition playback systems. These techniques will help students gain essential knowledge of recording without the use of processing, such as equalization and compression, and to further understand how to properly assess such recordings through the assembly of high quality playback systems.

3 Credits

Requisites PREREQUISITES: 43-2220 Live Sound Recording and 43-3210 Recording II

Requirements Permission of Instructor

43-3250 Master Class in Classic Studio Techniques

Course focuses on the craft of studio recording as it developed in the first era of the audio industry, prior to the advantages afforded us by digital technologies. This lecture/lab course is designed to teach the technologies, theories and creative processes engineers embraced in that era, such as live-to-stereo recording, linear-analog recording and editing, producing reverb using the analog plate and natural reverb chambers, analog delay techniques, and hybrid processing (daisy-chains) using discrete signal processors.

4 Credits

Repeatable

Requisites PREREQUISITES: 43-3220 Master Class in Studio Recording

Requirements Permission of Coordinator

43-3288 Internship: Sound

Course is designed specifically for the intermediate and advanced student to help bridge the skills taught in the classroom with those demonstrated in the marketplace. Typical internships are 10 to 20 hours per week, with a ratio of one credit for every five hours spent onsite. Internships are offered in each of the concentrations in Audio Arts and Acoustics.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 43-1110 Introduction to Audio Theory and 43-1115 Audio Production I and 43-2110 Basic Audio Systems and 43-2115 Careers in Audio

Requirements 3.0 GPA required and Internship Coord. Perm.

43-3290 Master Class in Sound Art

Course explores the aesthetics and techniques of sound art. A major component of the course is the ongoing analysis and critique of the students' work. In addition to readings, lecture, discussion, and analytical listening, students have opportunities for in-depth feedback from the instructor. Students are expected to work independently using the facilities of the AA&A Department on projects developed with the consent of the instructor.

3 Credits

Requirements Permission of Instructor and Senior Status required

43-3291 Independent Project: Audio Arts & Acoustics

Course is designed for the advanced student who wishes to do advanced study in an area covered in the curriculum or basic study in an area not covered by the curriculum. The Independent Project is a student-lead initiative with a faculty advisor alongside to help. The Independent Project must be approved by the coordinator of the most closely related concentration or by the chair of the department.

1-6 Credits

Repeatable

Requirements Permission of Instructor

43-3292 College Studio Operations

Practicum/lab course explores theories, techniques, and procedures employed in complex audio and media productions. Content includes studying the manner in which individual skills of audio engineering are applied in the context of real-world environments. Students engineer for classes from Music, Television, and Film/Video Departments, producing four to six finished pieces by the end of the semester.

3 Credits

Repeatable

Requirements Permission of Instructor

43-3310 Acoustics of Performance Spaces

A continuation of Architectural Acoustics, course is dedicated to the design of performance spaces and recording aural environments. Course covers issues pertaining to architectural design and to sound reinforcement in various indoor contexts such as movie theaters, performance halls, control rooms, recording studios, and Houses of Worship. Course combines case studies spanning many centuries with current foundation material to provide students with a critical understanding of acoustical design issues and a reinforcement of their aesthetic sense for music and voice performances.

3 Credits

Repeatable

Requisites PREREQUISITES: 43-2310 Introduction to Psychoacoustics and Sound Perception and 43-2315 Architectural Acoustics and 43-2725 Studies in Hearing

43-3315 Environmental Acoustics

Course aims at providing a comprehensive understanding of issues pertaining to noise pollution and noise control in a wide range of environments such as urban, industrial, airport, entertainment venues, and so forth. Comprehensive course equally covers both theory and practice with field measurements performed by students and teacher. Data are used to reinforce theoretical models. Course emphasizes noise studies in the workplace and reviews current regulatory issues pertaining to noise pollution.

3 Credits

Requisites PREREQUISITES: 43-2725 Studies in Hearing COREQUISITES: 43-2310 Introduction to Psychoacoustics and Sound Perception

43-3316 Remote Television Production

Course teaches students to adapt their knowledge of both studio and field production, utilizing a mobile remote production truck to shoot on location at a variety of events in and around Chicago. Sports, news, and production for the Television Department's own cable programs are researched, produced, and directed by students. Productions include music, performance, and selected scenes from departmental drama or sketch comedy. Emphasis is placed upon pre-planning, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing.

1 Credits

43-3320 Acoustical Modeling

Modeling is rapidly becoming an essential component of the acoustical design process. This course reviews the modeling options currently available to acoustical designers and presents the strengths and the limitations of the various methods. Modeling exercises for a variety of acoustical environments are performed by the students using some of the relevant software currently available. A large portion of the class is devoted to student projects.

3 Credits

Requisites PREREQUISITES: 43-3325 Acoustical Testing I CONCURRENT: 43-3326 Acoustical Testing II

43-3325 Acoustical Testing I

The testing of an acoustical space represents the proof of performance of the design phase. Course introduces students to a variety of testing tools and techniques to be used in a wide range of situations. The course makes extensive use of real world contexts to present the need for accurate testing and reinforce the methodology introduced during the lectures.

3 Credits

Repeatable

Requisites PREREQUISITES: 43-3310 Acoustics of Performance Spaces

43-3326 Acoustical Testing II

Course focuses on practical applications of the theory introduced in Acoustical Testing I.

3 Credits

Requisites PREREQUISITES: 43-3325 Acoustical Testing I CONCURRENT: 43-3320 Acoustical Modeling

43-3330 Engineered Acoustics

Course investigates acoustical issues pertaining to engineered systems in a wide range of environmental settings. Topics covered include heating, ventilation, air conditioning (HVAC) noise issues and design; noise, vibration, and harshness (NVH) assessment; fundamentals of active noise control; and a primer on sound quality. A substantial amount of the course is dedicated to modeling various physical systems with computer tools in order to assess their behavior relating to noise or vibration excitation.

3 Credits

Requisites PREREQUISITES: 43-3325 Acoustical Testing I

43-3340 Introduction to Vibration

Course provides students with an understanding of vibration theory, experimental analysis and vibration control. The class focuses on free and forced vibration of mechanical systems with an emphasis on practical applications in the areas of rotating machinery, isolation, and noise reduction. Excessive vibration is often the cause of unwanted sound or noise. Understanding the effects of vibration enhances the understanding of noise related issues in buildings and the environment, addressed in Engineered Acoustics and Environmental Acoustics. This class also provides the necessary background to understand the complex vibration of musical instruments.

3 Credits

Requisites PREREQUISITES: 43-2315 Architectural Acoustics and 56-2720 Calculus I

43-3510 Advanced Sound Reinforcement

Course introduces students to various types of sound systems appropriate for large concert systems and deals with some non-audio aspects, such as rigging and power distribution. Design of systems for large concerts is a growing and complex field. Each semester class is taken behind the scenes of a major event. There are also opportunities for hands-on experience with smaller systems.

3 Credits

Requisites PREREQUISITES: 43-2515 Live Sound Reinforcement

43-3511 Aesthetics of Live Sound II

Course expands of the Aesthetics I course and covers some of the more unusual instruments and ensembles. Instruments may include mandolin, bassoon, Hammond organ, digital keyboards, harp, and more, depending on availability. The course also covers groups such as world music ensembles, and DJ/dance forms such as Hip-Hop, House, R&B/Dusties, Drum & Bass, etc.

3 Credits

Requisites PREREQUISITES: 43-2510 Aesthetics of Live Sound I and 43-2110 Basic Audio Systems

43-3515 Studies in Loudspeaker Theory

Course examines the principles of transduction as they apply to loudspeaker design. Throughout an audio system, from the microphone to the ear, energy is transformed, induced, and transduced. The class's primary focus is on loudspeakers and loudspeaker enclosures: how electrical and mechanical energy is transformed into acoustical energy. Students explore the trade-offs and byproducts of this transfer, engage in aesthetic analyses, learn to predict effects, and examine the challenges involved in constructing various loudspeaker systems. Course analyzes loudspeaker characteristics, how they behave alone, and how they behave together supported by an introduction to loudspeaker performance predictive models.

4 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-3520 Sound for the Theater

Course covers many aspects of sound engineering for the theater from first production meeting to final tech dress rehearsal. Subjects covered include sound effects, sound tracks, live pit orchestras, special miking techniques such as body miking, and ways engineers interact with other facets of theatrical productions.

4 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-3525 Live Sound Engineer Practicum

Course presents extremely advanced live sound operational theory in a production context. Instructor presents a theory as it applies to a specific problem, followed by the application of that theory to an actual live performance. Students then apply this knowledge by operating the same systems themselves.

3 Credits

Repeatable

Requisites PREREQUISITES: 43-3510 Advanced Sound Reinforcement

Requirements Permission of Instructor

43-3526 Advanced Loudspeaker Management

Course explores the use of all-digital loudspeaker management systems in the context of front of house live sound mixing. Students will experience electronic crossover operation in two and four-way modes, as well as operation of digital parametric equalizers, purpose oriented (both for drivers and main system) digital delay, driver oriented limiting, and feedback suppression for open microphones in varying contexts.

3 Credits

Repeatable

Requisites PREREQUISITES: 43-3525 Live Sound Engineer Practicum

Requirements Permission of Instructor

43-3527 Reinforcement System Engineering

Course combines measurement and subjective observation with a teardown of a state of the art sound reinforcement system. Students experience all components of a system maintenance and evaluation cycle including troubleshooting, driver measurement, system equalization and involvement with problems in rack wiring, electrical issues, and the correct utilization and placement of system hardware.

3 Credits

Repeatable

Requisites PREREQUISITES: 43-3515 Studies in Loudspeaker Theory and 43-3525 Live Sound Engineer Practicum

Requirements Permission of Instructor

43-3528 Monitor Mixing

Total immersion stage monitor course for advanced live sound reinforcement students undertakes an in-depth exploration of feedback suppression, mix aesthetic, systems design, and signal flow.

3 Credits

Repeatable

Requisites PREREQUISITES: 43-3525 Live Sound Engineer Practicum

43-3610 Sound System Design

Course offers an in-depth look at what goes into designing and installing permanent sound systems. Students learn to design systems for coverage, intelligibility, and cost effectiveness. Emphasis is placed on understanding specifications of system component and predicting system performance.

4 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-3611 Level, Intelligibility, and Feedback

Course studies the three key issues in sound-system work: level, the distribution of loudspeaker sound in a room; intelligibility, the characteristics of sound that permit speech phonemes to be apprehended accurately; and feedback, runaway regeneration that can damage sound equipment or human hearing. Course studies all three from theoretical, predictive, and practical points of view.

3 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-3615 Topics Systems Contracting I

Advanced course focuses on technical design issues in contracting. Students learn principles of power and signal networks through hands-on troubleshooting, design exercises, lecture, and critical analysis of real systems. Course includes exercises in writing system proposals and specifications.

3 Credits**Repeatable**

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-3619 CSI Practices for Graphical Documentation

Course gives students familiarity with the graphical standards of the Construction Specifications Institute. Students will acquire skill at navigating architectural drawings at a workstation and an ability to generate audio system drawings.

2 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-3620 Computer-Aided Drafting Audio

Course introduces students to the process of using computer-aided drafting in the context of professional sound system design.

4 Credits**Repeatable**

Requisites PREREQUISITES: 43-3610 Sound System Design

43-3621 The Art of Troubleshooting

Because complex, interactive systems fail in complex, interactive ways, course builds six essential competencies to assist system designers and system operators to cope with failure and limit immediate damage; to collect symptoms and understand systems rapidly; to apply inferential logic and avoid logical fallacies; to identify, trap, and limit failures; and to patch around them. This is not a course in equipment repair.

3 Credits

Requisites PREREQUISITES: 43-2110 Basic Audio Systems

43-3720 Principle of Digital Synthesis and Signal Processing

Course demystifies the principles of sound and music synthesis techniques currently used by Sound Designers, Synthesizer Programmers, Recording and Post Production Engineers, Audio Artists, and Composers. Learning these techniques from the ground up on synthesis software gives students the opportunity to master the fundamentals and principles of sound synthesis and audio processing. Students are also able to apply these principles to designing their own plug-ins as well as mastering a variety of commercial hardware and software packages for digital synthesis and signal processing.

3 Credits

Requisites PREREQUISITES: 43-2215 Audio Production II and 43-2110 Basic Audio Systems

Requirements Department Permission and Junior Status or Above

Cultural Studies

46-1100 Introduction to Cultural Studies

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways. Through discussion, research, and writing, class members investigate these varied dimensions of culture; learn to understand them in their broader social, aesthetic, ethical, and political contexts; and thereby prepare for more advanced coursework in Cultural Studies.

3 Credits

HU

46-2100 Cultural Theories

This course maps the major concepts, paradigms and methodologies underlying Cultural Studies theory and practice. Assignments draw upon a diverse range of scholars whose work engages with Marxism, Media Studies, Feminism, Psychoanalysis, Anthropology, Sociology, Post-Colonial Theory, and the interdisciplinary field of Cultural Studies itself. We will make use of examples from art, mass media, literature, and architecture to critically examine themes of production and consumption, power and resistance, technologies and bodies, identity and representation, space, place, and globalization.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II and 46-1100 Introduction to Cultural Studies or 52-1162 Writing and Rhetoric II- Service Learning and 46-1100 Introduction to Cultural Studies or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English and 46-1100 Introduction to Cultural Studies or 52-1112 Writing and Rhetoric - Enhanced II and 46-1100 Introduction to Cultural Studies or 51-1210 Introduction to Cultural Studies and 52-112 or 51-1210 Introduction to Cultural Studies

46-2150 Methods of Inquiry in Cultural Studies

This course introduces students to diverse methods of inquiry in the field of cultural studies. It provides students with an understanding of critical vocabularies and examines key issues in cultural studies research. Students in this class will learn to utilize various methodologies relevant to interdisciplinary problems and questions that the field of cultural studies poses.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-2200 Colloquium in Cultural Studies

A series of colloquia featuring local, national, or international contemporary cultural studies scholars, the CSC brings together students, faculty, and speakers to engage in debates in the field. The CSC provides majors with opportunities to learn more about current work in cultural studies, to help them become familiar with contemporary cultural studies practitioners and even establish contacts with some of them. The CSC creates ongoing intellectual dialogue within our community and offers students the chance to interact with a diverse group of noted Cultural Studies professionals.

1 Credits

Repeatable

Requisites PREREQUISITES: 46-1100 Introduction to Cultural Studies or 51-1210 Introduction to Cultural Studies

46-2400 Hip Hop: Global Music and Culture

Hip hop has captured the minds of youth worldwide spawning themes, trends, attitudes, and behaviors that are similar to but distinct from the manifestation of hip hop in the US. This course is designed as an intellectual excursion to explore the global creation and consumption of hip hop through the lens of cultural studies. Class will study processes of imitation, appropriation, translation, and customization and their impact on themes of gender, hegemony, commercialism, sexuality, race, and identity.

3 Credits

GA HU

46-2410 The Simpsons as Satirical Authors

This course will study the postmodern satirical presentations and commentary which The Simpsons has made (and continues to make) through its utilization of the humanities. We will examine how The Simpsons raises and comments on issues of civic, cultural, gender, global, and political identities using traditional humanities studies including artistic, film, literary, philosophical, and religious critiques. Special emphasis will focus on self-referentiality and how The Simpsons satirizes both itself and its characters as an operative principle and strategy.

3 Credits

HU

46-2420 Puerto Rican Culture: Negotiation and Resistance

This course is an inquiry into the concept of national culture, the issues of cultural resistance and negotiation, and the complexities of citizenship and representation in Puerto Rico. The island is unique in its development during the 20th century because it is, in fact, a nation without a sovereign state, and its political relationship with the United States, along with its cultural and historical links to Latin America, provide fascinating perspectives in subjectivity, transculturation, nationalism, and popular and official cultures.

3 Credits

HU

46-2430 Power and Freedom on Screen

Americans cherish individual freedom, while remaining suspicious of power. Yet individual freedom and choice are always exercised within contexts and conditions that are not only unchosen but also saturated with power. This course explores individuals negotiations with power and the unchosen through a series of films paired with theoretical readings. Films will include Into the Wild, Mystic River, The Three Burials of Melquiades Estrada, and Wendy and Lucy, while theoretical authors will include Mill, Marx, Foucault, and Butler.

3 Credits

WI

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II and 46-1100 Introduction to Cultural Studies

46-2505 Art and Activism Studio Project

This course presents opportunity for hands-on civic engagement, with two guiding questions: 1) Can art save lives? 2) It might be activism, but is it art? Students read theory and examine examples of artistic activism in the larger context of social and political issues informing artistic action. In the studio students execute their artistic action plan. Students will complete, present, and hand in written assignments reflecting on and connecting theories of artistic action with their own practice of creating activist art.

3 Credits

HU

Requisites PREREQUISITES: 46-1100 Introduction to Cultural Studies

46-2505J Art and Activism Studio Project

This course presents opportunity for hands-on civic engagement, with two guiding questions: 1) Can art save lives? 2) It might be activism, but is it art? Students read theory and examine examples of artistic activism in the larger context of social and political issues informing artistic action. In the studio students execute their artistic action plan. Students will complete, present, and hand in written assignments reflecting on and connecting theories of artistic action with their own practice of creating activist art.

3 Credits
GA HU

46-3098 Independent Project: Cultural Studies

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 Credits
Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3110 Imaginary and Practical Bodies

This course covers contemporary discussions of the body across a number of disciplines and examines key texts that explore theoretical ideas about the body as well as social and political practices affecting the body. The course analyzes questions that must be considered as individuals live as persons in the bodies given.

3 Credits
Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3115 Dis-ease in American Culture

Individuals with chronic illness suffer a double burden: they must cope with disabling disorders and also contend with the stigmas affiliated with those disorders. The radical subjectivity of pain destroys language, the primary tool necessary in self-care and in combating the propagation by the media and medical community of socially-constructed myths and interpretations of chronic illness and pain. Ironically, through the metaphors and symbols of creative acts the voices of the ill are heard in new ways. A new language is evolving that can provide insight into the Culture of Illness and Pain.

3 Credits
SS
Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3120 Taste and Consumption in French History

This advanced Cultural Studies seminar and history course explores how taste developed as an important category of national, gender, and class identity in France from ca. 1650-1900. France, and especially French women, remain closely associated in the public mind with good taste. This is due to a long historical development in which the state and social groups struggled to define French taste against a background of dramatic economic, political, and cultural change. The challenging course provides historical insight to help understand modern classed and gendered consumption regimes and is designed for highly motivated students. It is strongly recommended that students taking this course have taken at least two prior courses in European history, Women's and Gender studies, or Cultural Studies; ideally, at least two of these different subject areas will have been studied. At least one such course is a prerequisite for registration for all students.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3188 Internship in Cultural Studies

The internship in Cultural Studies provides students with supervised training under the sponsorship of an approved agency or organization. Students will typically spend 8-10 hours per week at the internship site. In addition to time at the internship, on-campus meetings include an internship orientation prior to the beginning of the semester and four on-campus meetings throughout the semester. The internship is only available to Cultural Studies majors and may be repeated for credit. Students taking a CS Internship for Seminar credit (rather than Senior Pathways), should register for this section.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3200 Post-Colonial Studies

An integral part of cultural studies, post-colonial studies deals with the complex implications of colonization and colonialism in societies and cultures. This seminar is an inquiry into concepts such as national culture, citizenship, othering, identity and alterity, cultural imperialism, hybridity, and origins, as well as issues of cultural resistance, negotiation, and agency, using examples from all over the world.

3 Credits

GA HU

Requisites PREREQUISITES: 46-1100 Introduction to Cultural Studies and 52-1152 Writing and Rhetoric II or 46-1100 Introduction to Cultural Studies and 52-1162 Writing and Rhetoric II- Service Learning or 46-1100 Introduction to Cultural Studies and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 46-1100 Introduction to Cultural Studies and 52-1112 Writing and Rhetoric - Enhanced II

46-3207 Cybercultures

This seminar course explores cyberspace, the most powerful and frequently inhabited site within contemporary culture.

Students will explore specific themes such as, identity, community, bodies, virtuality, and sexuality through the lens of post-structuralist, postmodern, cyberfeminist, cyborg, and digital culture theories. Readings, discussions, research, writing, and a cyberethnographic project will help students gain a greater understanding of cyberspace, its culture, and the relationships that exist between machines and humans, as well as those between society and technology.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3210 Food and Culture

This advanced Cultural Studies Seminar is an interdisciplinary investigation into the cultural dimensions of food. Using a variety of theoretical perspectives and models, the course examines issues of gender, ethnicity, class, consumption, agribusiness, global politics, and semiotics while we attempt to understand the complex ways in which social norms, cultural meaning, and economic realities underlie food habits.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3215 Making and Unmaking Whiteness

This advanced seminar examines the cultural and political-economic construction of white identities in the United States and analyzes how white identities are reproduced, maintained, and challenged. How has whiteness been defined in relation to notions of color, race, class, gender, sexuality, ethnicity, nation, language, and non-white perspectives? In this course, diverse student experiences come into contact with the work of historians and critical race theorists. The course will also examine counter-hegemonic white identities and the possibilities of “unmaking” whiteness.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3220 Critical Sound Studies

This course examines theoretical discussions of Sound and Recording . While taking a few historical diversions, we attempt to come to terms with popular and experimental music's techno-cultural materiality, employing a multi-disciplinary, theoretical approach to the complexity of recorded sound as a result of technological innovation, non-performative production techniques, and adjusted expectations of cultural value; of interest for those working in the cultural study of the technology, materiality, and production as social process.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3230 Gender & Sexuality in the Middle East

This course examines gender and sexuality in the Middle East, North Africa and Iran with a primary focus on 1798-present. Students will explore the shifting terrain of gender, sexuality and sexual practice in relation to colonialism, resistance and revolution, nationalism, and postcoloniality. We will engage with travel literature, fiction, poetry, film, political cartoons, revolutionary poster art, music, and newspapers in order to critically and contextually analyze the ways in which gender and sexuality inform the production of cultural norms, practices and power in the Middle East.

3 Credits

GA

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3415 Globalization and Culture

Since the early 1990s, globalization--a multi-faceted and highly contested concept--has become the new buzz word used to name, frame, and also direct the processes of social and technological change that have been taking place all over the world. By the same token, and since then, issues of globalization have been a central preoccupation of intellectual debates and political discourses and practices. This course aims to introduce students to the hotly debated and highly contested conceptual and social phenomenon of globalization, its histories, manifestations, implications, as well as its consequences for the individual and society.

3 Credits

HU

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3425 Technology and Culture

The use of technologies raises complex and provocative questions about the relationships between humans, animals, the built environment and the natural world. This course engages these questions by introducing students to key theorists, critics and cultural historians of technology. The goal of this course is for students to utilize these perspectives as a means to initiate and/or develop a critical analysis of technologies in their specific cultural, political and historical contexts.

3 Credits

HU

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3430 Writing, Language, and Culture Seminar

In this course, students will study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics will include public debates such as the English Only movement and the politics of immigration, Ebonics and language education, the effects of media representations in public health, or the influence of digital culture on writing and literacy. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

3 Credits

WI

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3435 Semiotics and Cultural Change

The course explores the implications of systemic and structural theories of culture for issues of cultural change, both revolutionary and evolutionary, by considering particular case studies. Using dyadic and triadic methodologies for the study of signs, we examine case studies to interrogate political, social, and pragmatic outcomes of meta-analytic propositions. Fieldwork experiences engage students in contradictions, coherences, coincidences and confrontations between theory and praxis. Note: Non-Cultural Studies majors can take this course for Social Science credit, but they will need permission of the instructor to register for the course.

3 Credits

SS

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3440 Race, Gender, and Sexuality

In this course, we will think through the interrelationships of race, gender and sexuality as categories of social identity and difference, investigating how these categories have been constructed through and in relation to one another. We will consider a range of materials and methods, including cultural studies, social and cultural history, feminist and queer theory, literature, and film. Our approach emphasizes intersectionality: how race, gender, and sexuality are implicated within one another as well as within other systems of power.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3500 Postmodernism and Posthumanism in Theory and Practice

This seminar engages the leading theorists of postmodernism, posthumanism, and poststructuralism, offering students an opportunity to become literate in the debates, discourses, and terminology of postmodern cultures. Course also analyzes leading postmodern cultural practices in fields such as architecture, music, film, science, and fine art.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3510 Post-Colonial Studies

An integral part of cultural studies, post-colonial studies deals with the complex implications of colonization and colonialism in societies and cultures. This seminar is an inquiry into concepts such as national culture, citizenship, othering, identity and alterity, cultural imperialism, hybridity, and origins, as well as issues of cultural resistance, negotiation, and agency, using examples from all over the world.

3 Credits

HU

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3520 Marx and Marxisms: A Seminar on Marxist Cultural Theory

This seminar will address key questions and problems in contemporary Marxist cultural theory. We will engage several major texts in the Marxist tradition, including those of Marx, Gramsci, Althusser, Adorno, and Jameson, among others. As a cultural studies seminar, this course will pay particular attention to questions of culture, art, ideology, and the subject, and how these questions have featured in debates within the Marxist tradition. We will also examine the historical and intellectual contexts in which these and other Marxist theories and accounts have emerged and developed.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3525 Geography and Cultural Studies: Theories of Space, Place and Mobility

This course engages with key scholars, activists and artists who theorize and/or contest the meaning and function of space, place and mobility in the modern world. We will specifically make use of scholarship from cultural studies and several sub-fields of geography (human, cultural, feminist, economic) to explore diverse phenomena including urbanization and gentrification, public protest, street art, transportation, military occupation, utopian/dystopian narratives, parks and playgrounds, and media representation.

3 Credits

HU

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3530 Queer Theory

This course engages concepts of Queer Theory and the central architects of this relatively new field. The course is divided into three sections: Theory, Cultural Manifestations, and Praxis. In section I: Theory, students become familiar with key concepts through both core texts and critical interpretations. Section 2: Cultural Manifestations, focuses on cultural expressions of theory, e.g. art, film, and literature. In section 3: Praxis, students demonstrate contemporary applications either through their own work or through the work of others.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3535 Theories of Media, Society, & Culture

This course will explore the major theories of mass communication, society and culture that have led up to and departed from Cultural Studies. We will examine a variety of theories from communication and media studies that help us to better understand the role media play in society and culture and different ideas about that role. Theories studied will include early propaganda and administrative research, McLuhan and media ecology, as well as Critical Theory, Apparatus theory, political economy, and Cultural Studies.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3540 Theorizing Power

This seminar explores central questions and problems in contemporary cultural and political theory related to how we theorize power in two dominant forms, including its meanings, its mechanisms, and its ideology. We will contrast the dominant liberal image of power with other understandings of power derived from Foucault: discursive, disciplinary, and biopolitical. We will examine major texts and concepts from Foucault, Butler, Locke, Mill, and others.

3 Credits

Requisites PREREQUISITES: 46-2100 Cultural Theories

46-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits

Repeatable

Requirements Department Permission

46-3970 Cultural Studies Senior Capstone Internship I

The Senior Capstone Internship in Cultural Studies provides upperclass CS Majors with supervised training under the sponsorship of an approved agency or organization. Students will typically spend 8-10 hours per week at the internship site. In addition to time at the internship, on-campus meetings include an internship orientation prior to the beginning of

the semester and four on-campus meetings throughout the semester. Students will produce an Internship Portfolio of field notes, written reports and analysis of the internship experience coordinating their on-site work with the methods and themes of their Cultural Studies coursework. The Senior internship is only available to Cultural Studies majors and when successfully completed prepares students for the Senior Capstone Internship 2 of the Senior Pathways.

3 Credits

Requisites PREREQUISITES: 46-2150 Methods of Inquiry in Cultural Studies

Requirements Permission of Instructor

46-3971 Cultural Studies Senior Capstone Internship II

Cultural Studies Senior Capstone Internship II builds upon the work students do in Capstone Internship I. Students continue with their supervised work experience, but engage in a rigorous critical investigation of the internship site—in terms of its social location, cultural function, and theoretical significance—that will complement and deepen this experience. This investigation should therefore integrate the internship experience into previous learning experiences throughout the student's academic career. As a result of this investigation, students will produce a substantive paper evaluating their internship in relation to Cultural Studies. Work in this seminar will be undertaken in consultation with the Capstone Seminar instructor, CS faculty advisor, and fellow students. The class will organize and present their research at The Cultural Studies Forum, a public roundtable at the end of the semester.

3 Credits

Requisites PREREQUISITES: 46-3970 Cultural Studies Senior Capstone Internship I

46-3994 Cultural Studies Capstone I: Proposal Writing

This is the first part of a two-semester final course for Cultural Studies majors which builds on the Methods of Inquiry in Cultural Studies course in particular and on previous learning experiences throughout the student's academic career. Proposal writing is considered both a generic and individual process. Students will, among other things, develop skills in academic and professional (grant) proposal writing, as well as produce a research proposal on a topic of their choice. The individual's research proposal will be the basis for the culminating research project in the Cultural Studies Capstone II.

3 Credits

Requisites PREREQUISITES: 46-2150 Methods of Inquiry in Cultural Studies

46-3995 Cultural Studies Capstone II: Research Project

This is the final course for Cultural Studies majors and builds upon previous learning experiences throughout the student's academic career. Based on these investigations and interactions, students will produce a substantive research-based thesis of academic or professional writing on a topic area of their choosing. Work in this seminar will be undertaken in consultation with the Capstone Seminar instructor, CS faculty advisor, and fellow students. The class will organize and present their research at The Cultural Studies Forum, a public roundtable at the end of the semester.

3 Credits

Requisites PREREQUISITES: 46-3994 Cultural Studies Capstone I: Proposal Writing

Dance

33-1211 Introduction to Dance Technique I

Course prepares students for level I courses in both Modern Dance and Ballet Technique through rigorous daily practice in both disciplines. In this course students will develop the foundational physical abilities required for studies in dance. Emphasis is on the development of muscular strength, aerobic conditioning, coordination, alignment, balance, dexterity, movement pick-up and movement memory as well as familiarity with common dance vocabulary and dance studio practices. The course meets four days a week for three hours each day. Live musicians accompany all classes. Successful completion of the two semester sequence, Introduction to Dance Technique I and II, is required to move forward in both Modern Dance technique I and Ballet I.

4 Credits**Repeatable**

Requisites PREREQUISITES: 33-1211 Introduction to Dance Technique I

33-1212 Introduction to Dance Technique II

Course prepares student for level 1 courses in both Modern Dance and Ballet Technique through rigorous daily practice in both disciplines as well as an introduction to foundational disciplines in the field. In this course students will develop the foundational physical abilities required for studies in dance. Emphasis is on the development of muscular strength, aerobic conditioning, alignment, balance, dexterity, movement pick-up and movement memory as well as familiarity with common dance vocabulary and dance studio practices. The course meets four days a week for three hours each day. Live musicians accompany all classes. Successful completion of the two semester sequence, Introduction to Dance Technique I and II, is a prerequisite for both Modern Dance Technique I and Ballet I.

4 Credits

Requisites PREREQUISITES: 33-1211 Introduction to Dance Technique I

Requirements Department Permission

33-1212S Introduction to Dance Technique II

Course prepares student for level 1 courses in both Modern Dance and Ballet Technique through rigorous daily practice in both disciplines as well as an introduction to foundational disciplines in the field. In this course students will develop the foundational physical abilities required for studies in dance. Emphasis is on the development of muscular strength, aerobic conditioning, alignment, balance, dexterity, movement pick-up and movement memory as well as familiarity with common dance vocabulary and dance studio practices. The course meets four days a week for three hours each day. Live musicians accompany all classes. Successful completion of the two semester sequence, Introduction to Dance Technique I and II, is a prerequisite for both Modern Dance Technique I and Ballet I.

3 Credits**Requisites** PREREQUISITES: 33-1211 Introduction to Dance Technique I**Requirements** Department Permission**33-1231 Jazz Dance: Beginning**

Course covers the basic steps, vocabulary, and variations of dance in jazz, which is a common form of dance used in musical theater and commercial and entertainment industries, with its roots in social dance and heavily influenced by African-American traditions. Students learn basic techniques based on ballet and modern dance. Through daily warm-ups and exercises, students gain strength, flexibility, endurance, and coordination. Musicality and performance skills are taught through a series of dance combinations. Students complete vocabulary quizzes, written assignments, and a final project.

3 Credits**Repeatable****33-1241 African Dance: Beginning**

Course introduces dances, music, and culture of West Africa. Class begins with warm-up exercises that condition the body for the rigors of this form by developing strength, aerobic stamina, coordination, flexibility, and rhythmic awareness. Second part of class is devoted to learning authentic dances and songs from West Africa, as well as their historical and cultural contexts. Students work closely with the instructor and a master drummer to gain an understanding of the marriage of drumming, rhythm, and music to African dance. Students further explore the history and culture of Africa through dance concert attendance, readings, and the completion of three written assignments.

3 Credits**Repeatable****33-1251 Tap Dance: Beginning**

Introductory course covers the basic steps of tap technique. Tap dance, a uniquely American dance form evolved from African-American and Irish-American folkdances, is an important component of contemporary American musical theater. Students learn coordination, rhythmic variations, and performance skills through a series of tap combinations. Students are responsible for practical and written assignments. Tap shoes are required.

3 Credits**Repeatable****33-1261 Tai Chi Chuan: Beginning**

Course is an introduction to a martial art and discipline for balancing the body, mind, and spirit. Students engage in a unique system of slow, fluid, and continuous movements that gently build strength, coordination, and balance, while teaching students methods for relaxation, focus, and non-strenuous energy-renewal. In addition to the physical activities of the class, readings, discussions, and two written assignments related to Tai Chi, Taoist philosophy, and Chinese history provide a deeper understanding of the form and valuable cross-cultural insights.

2 Credits

Repeatable

33-1271 Yoga: Beginning

Course introduces the ancient discipline of personal development that balances body, mind, and spirit. Students learn a series of physical postures as well as practical methods for relaxation, proper breathing, meditation, and concentration that promote health, alleviate stress, improve skeletal alignment, and increase muscular strength and flexibility. Course also provides an introduction to the history and philosophy of yoga, which students explore through readings and written assignments.

3 Credits

Repeatable

33-1281 Contact Improvisation

Course develops the physical and perceptual skills basic to contact improvisation: falling, rolling, giving and taking weight, moving comfortably from the floor to the air and subtle communication through touch. Students will hone solo improvisational skills and take them into duet and ensemble dancing. The course will provide focused warm-ups designed to cultivate various physical states and motional qualities, skill development and periods of open dancing in which to integrate technical skills.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-1311 Modern Technique I

33-1285 Body Tune-up and Conditioning

Course provides students with basic knowledge and skills necessary for maintaining a fit and healthy body. Sessions consist of physical workouts employing exercises designed to increase aerobic endurance, muscular strength, and joint and muscle flexibility. Health related issues of diet and lifestyle are also examined in order to build a foundation for a healthy life. Individual fitness goals are defined, and focused programs of exercises and dietary recommendations are developed.

3 Credits

Repeatable

33-1311 Modern Technique I

Course develops physical proficiency in the performance of basic dance materials while developing students' understanding of fundamental principles, practices, and vocabulary common to modern dance. Classes consist of a series of technical exercises that condition the body for strength, flexibility, endurance, and coordination; develop a physical and conceptual awareness of the elements of space, time, and energy; and promote performance skills of concentration, focus, and musicality.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-1311 Modern Technique I or 33-1212 Introduction to Dance Technique II

Requirements Or Department Permission

33-1316 Modern Technique I (F)

Course may only be taken concurrently with Modern Technique I (33-1311). See that course for description.

1 Credits

Repeatable

Requisites CONCURRENT: 33-1311 Modern Technique I

33-1321 Ballet I

Course develops physical proficiency in the performance of basic ballet vocabulary while promoting an understanding of the principles, practices, and vocabulary common to ballet. Ballet training enables the students to gain strength, balance, and dexterity with an emphasis on correct anatomical alignment. Barre exercises condition and prepare the musculature to anticipate the execution of virtually all movements of the classical vocabulary. Knowledge acquired at the barre is tested in the center through adagio and allegro sections of the class.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-1321 Ballet I or 33-1212 Introduction to Dance Technique II

Requirements Or Department Permission

33-1326 Ballet I (F)

Course may only be taken concurrently with Ballet I (33-1321). See that course for description.

1 Credits

Repeatable

Requisites CONCURRENT: 33-1321 Ballet I

33-1331 Dance Styles and Forms

Course teaches specific movement forms and styles that increase students' base of abilities as dancers, while broadening their understanding of dance traditions and practices throughout the world. Each semester a different discipline or set of disciplines is featured, such as cultural styles, concert forms, movement sciences, or specific modern techniques. Examples include jazz, tap, Bharata Natyam, flamenco, African, Irish, and tai chi chuan and hip hop. Instruction covers background, history, and current applications of the topic in addition to the actual dance technique. Course develops awareness of movement and aesthetic principles particular to each example and explores social and cultural traditions that evolve from and characterize each dance.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-1311 Modern Technique I or 33-2312 Modern Technique II COREQUISITES: 33-1311 Modern Technique I or 33-2312 Modern Technique II

33-1351 Introduction to Dance Studies

Course orients students to the field of dance as an academic discipline, profession, and art form. To this end, course arms students with information and processes of inquiry so as to facilitate their own decision making as they proceed in the department. Topics to be covered include: an introduction to dance as an art form; dance history; dance as a product of culture; the relationship of dance technique to the overall field; and strategies for effective learning, professional engagement, and longevity in the discipline. Class sessions will be augmented by guest lectures led by a number of different Dance Department faculty, staff, students, and alumni in an effort to bring new students fully into our learning community.

3 Credits

33-1371 Experiential Anatomy

Course is an introduction to the scientific principles underlying the complexities of movement specific to dance. Through writing, movement workshops, reading, and lectures, you will learn to apply scientific principles to movement specific to dance training. This course covers anatomical terminology and topography, skeletal design of each of the major joints, alignment, breathing and care, and prevention of injuries.

3 Credits

Requisites COREQUISITES: 33-1311 Modern Technique I

33-1381 Dancemaking I

Course introduces students to dance performance and composition through improvisation. Working alone, in duets, or small groups, students will experience warming up, guided dancing, and working within improvisational scores, all towards creating improvised compositions. Students will also set short studies in repeatable form in order to build skills in generating materials for choreography out of improvisational practices. Discussion and writing about improvisational experience and processes will supplement direct physical work.

3 Credits

Requisites COREQUISITES: 33-1311 Modern Technique I

33-1930 Special Topics: Conditioning

Course provides dance majors with an intensive physical conditioning program. Students learn an advanced Pilates mat series to develop core strength and muscular tone as well as improve flexibility, coordination, and balance. In addition to the mat exercises, students will also tone and strengthen the body using different exercise equipment. Various topics will be discussed throughout the semester including the concepts of neutral spine, breath, nutrition for dancers, and proper spinal alignment.

1 Credits

Repeatable

33-2232 Jazz Dance II

Course increases the general difficulty of all aspects of the discipline. Instruction also introduces lyrical jazz, rhythmic syncopation, and increasingly difficult dance combinations. Students' musicality and performance skills continue to grow as technical weaknesses are mastered.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-2232 Jazz Dance I

33-2252 Tap Dance II

Course continues and expands on skills covered in Tap Dance: Beginning. Basic steps are perfected, and more difficult steps and combinations are learned. Longer sequences set to music are mastered, and attention is given to ensemble work, rhythmic variations, and performance skills. Tap shoes are required.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-1251 Tap Dance: Beginning

33-2262 Tai Chi Chuan II

Course builds on skills learned in Tai Chi Chuan: Beginning by completing and perfecting the Yang (modified or short form) school of Tai Chi. In addition, students learn more difficult movement, begin to practice the self-defense aspects of the form, cultivate a heightened awareness of the discipline's therapeutic applications, and build a firm foundation for a lifelong relationship with the form.

3 Credits

Repeatable

Requisites PREREQUISITES: 33-1261 Tai Chi Chuan: Beginning

33-2272 Yoga II

Course takes the basic poses learned in the beginning course to more advanced levels, introducing new postures and increasing challenges to muscle flexibility and strength. Students deepen their understanding and practice of yoga and solidify a lifelong relationship with this discipline for personal health and relaxation.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-1271 Yoga: Beginning

33-2312 Modern Technique II

Course develops physical proficiency in the performance of more complex dance materials, emphasizing the deepening of technical practices. Similar materials are covered but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-2312 Modern Technique II

Requirements Or Department Permission

33-2316 Modern Technique II (F)

Course may only be taken concurrently with 33-2312, Modern Technique II. See that course for description.

1 Credits

Repeatable

Requisites CONCURRENT: 33-2312 Modern Technique II

33-2322 Ballet II

Course emphasizes deepening technical practices introduced at the beginning level. This level continues to drill the basic movement vocabulary of ballet and begins to link the basics together to create more difficult movement challenges. Course develops a deeper physical proficiency in the performance of linked ballet movements, expecting the student to demonstrate and understand the principles, practices, and vocabulary common to ballet. Students demonstrate efficiency of movement and proper alignment practices while performing linked steps. Students must audition for placement at this level.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-2322 Ballet II

Requirements Or Department Permission

33-2326 Ballet II (F)

Course may only be taken concurrently with Ballet II (33-2322). See that course for description.

1 Credits

Repeatable

Requisites CONCURRENT: 33-2322 Ballet II

33-2342 Cultures & Histories of Dance I

Course introduces students to physical characteristics, aesthetics, and functions of dance in a variety of cultures and historical periods. In addition to offering cross-cultural perspectives on dance, this course helps young dancers understand their contributions to that world. Topics include: dance as cultural identity, dance as expression of the individual, dance as worship, and dance as a part of political power. Through readings, lectures, discussions, and extensive viewing of filmed and live performance, students come to understand dance as a rich human activity with many different manifestations and applications.

3 Credits

Requisites PREREQUISITES: 33-1351 Introduction to Dance Studies

33-2343 Cultures & Histories of Dance II

Course introduces major dance movements, choreographers, and performers who have shaped and developed Western Concert dance from the 17th century to present day. The course focuses on the development of ballet, modern, and dance forms influenced by the African Diaspora. Course outcomes include understanding and appreciating dance as an art form. Emphasis will be placed on examining the culture and identity of the dance makers and performers by observing the climate of ideas, the scale of values, and the socio-political conditions that influenced the development of Western Dance.

3 Credits

Requisites PREREQUISITES: 33-2342 Cultures & Histories of Dance I

33-2350 Music and Rhythm in Dance

Course develops dancers' understanding of music and dance in relation to each other. Particular focus is given to developing practical rhythmic skills. Through regular written and movement exercises, students develop proficiency using verbal counting systems to analyze, perform and teach movement materials while also learning to read, write and perform standard rhythmic notation. Approximately one in three class meetings will use lecture, discussion, listening and viewing activities to introduce musical concepts and examine a variety of contemporary musical styles. Music will also be explored in relationship to dancemaking processes including consideration of historic music and dance collaborations.

3 Credits

Requisites PREREQUISITES: 33-1381 Dancemaking I COREQUISITES: 33-2312 Modern Technique II

33-2382 Dancemaking II

Course is a practical exploration of a variety of processes and elements that may be used in making dances. Students will create their own dance studies in response to a variety of assigned choreographic exercises. Topics will include elements such as space, time, shape, and dynamics, and processes such as abstraction, thematic development, and revision. Improvisation will be employed to initiate exploration of concepts but ultimately work will be set into fixed, repeatable form. Students will engage in critiques of their own and others' work and are expected to work rigorously and imaginatively to expand in new directions.

3 Credits

Requisites PREREQUISITES: 33-1381 Dancemaking I

33-2384 Choreographic Project

Course requires that each student, with guidance from a faculty mentor, create an original dance work, five to seven minutes in length, and bring the piece to performance in a formal setting. Student is responsible for producing a well-rehearsed piece that demonstrates invention and informed choices. Participants will title, costume, and provide a sound score for their piece; will collaborate with a lighting designer; and will provide program information for the work that will be presented in concert at the Dance Center. Students are evaluated on the artistic success of their final product and the professionalism of their preparations and process.

3 Credits

Requisites PREREQUISITES: 33-3383 Dancemaking III

Requirements Department Permission

33-2456 Concert Production

Concert Production is a broad survey of the tasks and processes involved in producing dance as a theatrical event. Emphasis is placed on the relationship of production elements to the choreographic concept or artistic vision and the experience of producing from an administrative, artistic, design, and technical level. A wide range of subject matter is covered including: collaborations with artistic and technical personnel, programming, performance spaces, basics of publicity, grant writing, budgeting, costuming, lighting, sound, video, and practical experience on an actual production. Students gain essential background information as well as practical experience related to the people processes, equipment, and backstage operations that support live performance. Through written work, discussions, and practical projects, students develop a model dance production plan from initial conception to full theatrical completion.

3 Credits

Requisites PREREQUISITES: 33-3383 Dancemaking III I COREQUISITES: 33-1455 and 33-3383 Dancemaking III

33-2795 Directed Study - Dance:

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

Repeatable

33-3062J Artistic Immersion in New York City for the Aspiring Dance Artist

Course immerses students in various forms of dance technique, performance, and dancemaking. Meeting in New York City, students will study with master teachers during a rigorous seven-day session exploring, observing and discussing all facets of the dance world with working professionals in the field. Course will culminate with a professional audition in New York City and a reflection paper. Students are responsible for their own travel and housing.

1 Credits

Repeatable

33-3233 Jazz Dance III

Course is intended for students with significant skills and experience in jazz dance. Instruction focuses on performance qualities, dynamics, varied movement qualities, and strong versatile technique. Knee pads and jazz shoes are required.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-3233 Jazz Dance III

33-3313 Modern Technique III

Course develops technical proficiency of more complex dance materials while addressing qualitative aspects of performance. Movement patterning becomes increasingly complex with higher expectations for execution. Personal habits are addressed as students' understanding, range, and body control mature. Instruction increases focus given to concepts of quality, musicality, and spatial clarity. Students are expected to be more self-directed toward their goals. Students must audition for placement at this level.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-3313 Modern Technique III

33-3316 Modern Technique III (F)

Course may be taken only concurrently with Modern Technique III (33-3313). See that course for description.

1 Credits

Repeatable

Requisites CONCURRENT: 33-3313 Modern Technique III

33-3323 Ballet III

Course emphasizes a refinement of technical practices of ballet including the integration of stylistic concepts of dynamics, attack, line, musicality, and intent. Students are expected to integrate and demonstrate refined efficiency of movement and proper alignment practices while performing more difficult movement passages. Ballet III concentrates on performance and artistry of the full ballet vocabulary, while also expecting the student to physically and intellectually integrate the principles, practices, and vocabulary common to ballet. Students must audition for placement at this level.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-3323 Ballet III

33-3326 Ballet III (F)

Course may only be taken concurrently with Ballet III (33-3323). See that course for description.

1 Credits

Repeatable

Requisites CONCURRENT: 33-3323 Ballet III

33-3355 Dance Studies Research Project

Course requires that students complete an extensive research project that is targeted to their specific interests in dance. Under the guidance of the course instructor, students will identify their research area, develop a pertinent annotated bibliography, acquire research materials and articulate their findings in an extended essay. Through this process of surveying pertinent literature and conducting in-depth research, students will gain an increased awareness of the emerging field of dance scholarship.

3 Credits

Requisites PREREQUISITES: 33-3445 Artists and Audiences and 33-3444 Contemporary Trends in Dance

Requirements Department Permission

33-3361 Performance Workshop

Course is designed to offer students practical experience in all areas of performance including but not limited to: text and movement, partnering skills, video reconstruction, body weathering, audition skills, and acting/dancing for the stage/camera. In this course students will focus on advanced elements of presence and artistry by integrating individuality with technical virtuosity. Through improvisational exercises, writing assignments, movement analysis, and guest artists from a variety of performance backgrounds, students will gain tools for deepening range and variety in their performing. The semester may consist of working within the studio environment, on the theatrical stage, or field trips to site specific locations. Students should be prepared to work in a variety of locations and manner outside of traditional dance spaces.

3 Credits

Requisites PREREQUISITES: 33-3313 Modern Technique III and 33-2322 Ballet II and 33-2382 Dancemaking II

33-3365 Repertory and Performance Workshop

Course offers intensive practical experience to students who work as ensemble members under the direction of different guest artist choreographers. The class functions as a dance company engaged in processes of creation, rehearsal, and performance of dance works. You will learn and practice different rehearsal and performance processes, ensemble skills, repertoire maintenance, and performance disciplines. Each semester culminates with fully produced performances of completed works.

3 Credits

Repeatable

Requisites PREREQUISITES: 33-3313 Modern Technique III and 33-3361 Performance Workshop and 33-3383 Dancemaking III

Requirements Department Chairperson

33-3372 Theory and Practice: Teaching Dance I

Course provides students with the theoretical and practical skills needed for their first teaching experience with a variety of populations. Content covers teaching from dance concepts, adapting a course to suit a particular population, constructing unit and lesson plans, observing and practicing the qualities of good teaching, developing a guide to teachers' resources, and preparing for job-hunting. Whenever possible, subjects are approached in a practical manner, with students gaining experience while teaching the subject of exploration.

3 Credits

Requisites PREREQUISITES: 33-1371 Experiential Anatomy and 33-2350 Music and Rhythm in Dance and 33-2382 Dancemaking II and 33-2312 Modern Technique II

33-3373 Teaching Project

Course requires that students participate in one course from the following menu: Contact Improvisation, Modern Technique I, Ballet I, Dancemaking I, Introduction to Dance Studies, Cross-Cultural Perspectives, Western Dance History, or Experiential Anatomy. Students will attend all class meetings and meet with the teacher/mentor at least three times during the semester to discuss teaching methodologies. Students will spend the first half of the semester observing the teacher and students, demonstrating/participating in class, assisting with classroom set up/break down, and researching teaching methodologies. During the second half of the semester, students is responsible for teaching small units and/or facilitating student discussion groups within the class.

3 Credits

Repeatable

Requisites PREREQUISITES: 33-3372 Theory and Practice: Teaching Dance I

Requirements Department Permission

33-3383 Dancemaking III

Course requires that students make two to three completed movement studies and one fully realized work. Working as soloists, in duets, and in small groups, students will create and perform dances and revise them based on class critiques. Class time will be spent improvising as well as performing and analyzing dances prepared outside of class. In addition to making dances, students will also view videos, attend performances, and write about major contemporary artists.

3 Credits

Requisites PREREQUISITES: 33-2382 Dancemaking II COREQUISITES: 33-2312 Modern Technique II and 33-2350 Music and Rhythm in Dance

33-3414 Modern Technique IV

Course develops technical artistry in the performance of advanced dance materials. Course emphasizes the development of a rich dynamic range; execution of complex patterning with speed and efficiency; musical performance and rhythmic accuracy; and the ability to adapt to diverse stylistic demands. Students should display confidence in technical control while performing with a rich and unique personal voice. Students are expected to be self-directed, establishing and meeting their own learning goals. Students audition for placement at this level.

1 Credits

Repeatable

Requisites PREREQUISITES: 33-3414 Modern Technique IV

Requirements Department Permission

33-3444 Contemporary Trends in Dance

Course develops students' aesthetic awareness and analytical voice relative to contemporary dance. Topics covered include language and methods used to describe and discuss dance; examination and comparisons of contemporary dance works and their choreographers; the crossover of dance, theater, and other arts; and other important aesthetic and practical trends that shape contemporary dance. Through extensive viewing of video and live dance performance and subsequent writings and discussions, students learn to identify, describe, analyze, and interpret choreographic practices, characteristics of performers, different uses of production elements, and the aesthetic, political, social, and cultural contexts that characterize the state of the art today.

3 Credits

WI

Requisites PREREQUISITES: 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1112 Writing and Rhetoric - Enhanced II or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1162 Writing and Rhetoric II- Service Learning or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II

33-3445 Artists and Audiences

Course will explore the opportunities, responsibilities, problems, and rewards of making, teaching, and producing dance and performance in a local-to-global setting. Course begins with an exploration of the recent philosophical shift in the field away from art for art's sake and towards community-based cultural work and artmaking. This will include an investigation of the theory that art and entertainment are competitive and/or mutually exclusive. Through in-class lectures and discussion as well as on-site experiences of cultural workers, arts educators, producers, and dance artists, students will learn how the system of the non-profit dance and performance world operates. Across the course they will be challenged, through reading, writing, discussion and other class assignments, to develop their own positions on the philosophical rationale and meaningful applications of working with audiences and communities.

3 Credits

Requisites PREREQUISITES: 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1112 Writing and Rhetoric - Enhanced II or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II and 52-1162 Writing and Rhetoric II- Service Learning or 33-2342 Cultures & Histories of Dance I and 33-2343 Cultures & Histories of Dance II

33-3473 Kinesiology

Course, a continuation of study begun in Experiential Anatomy, looks at the scientific principles underlying the complexities of movement specific to dance. Content covers the muscular and neuromuscular systems, the physiological support systems, the prevention and care of injuries, development of conditioning programs, analysis of dance movements, and awareness of common anatomical and muscular imbalances found in dancers. Through lecture and movement workshops students learn to apply this information to their own training and to the principles of teaching.

3 Credits

Requisites PREREQUISITES: 33-1371 Experiential Anatomy

33-3485 Topics in Dancemaking

Course offers opportunities and challenges in advanced dance making. Each semester the course will focus on specific themes or issues in contemporary choreography. Possible themes include space, identity, music, narrative, technology, theatricality, text, and others. Each term's focus will drive broad exploration and experience of dance making. Course activity will involve student invention, rehearsal, performance, and critiquing of dances created in response to assignments designed by experienced artists to explore each semester's theme.

3 Credits

Repeatable

Requisites PREREQUISITES: 33-2350 Music and Rhythm in Dance and 33-3383 Dancemaking III

33-3588 Choreography Practicum: Senior Concert

Course requires that individual B.F.A. candidates, with guidance from a faculty advisor, create 25 to 30 minutes of original work, bringing it through all stages of production to concert performance. Students schedule and direct rehearsals, collaborate with allied artists, and prepare promotional materials. Each student will effectively function as artistic director of their company in bringing their own work from original conception through to final performance.

3 Credits

Requisites PREREQUISITES: 33-3485 Topics in Dancemaking and 33-3365 Repertory and Performance Workshop and 33-2456 Concert Production and 33-3485 Topics in Dancemaking

Requirements Department Permission

33-3674 Theory and Practice: Teaching Dance II

Course prepares students to teach dance technique. Instruction covers: teaching from dance concepts, developing goals and objectives, working with accompanists, utilizing imagery, conditioning, giving corrections, building an efficient structure for the class, creating an atmosphere for learning, and developing a philosophical point of view to teaching technique. Instruction incorporates written and reading assignments, daily movement/teaching assignments, and practical work in a lab class.

3 Credits

Requisites PREREQUISITES: 33-3373 Teaching Project and 33-3372 Theory and Practice: Teaching Dance I and 33-3473 Kinesiology COREQUISITES: 33-3313 Modern Technique III

33-3678 Senior Teaching Practicum

Course guides students through their first teaching experience in the community. Students teach a minimum of 20 hours over 12 to 15 weeks to a population of their choice. Students create a semester overview and individual lesson plans, keep a journal to analyze their experiences, and write a final evaluation of their work. Throughout the semester students and advisor meet to discuss methodology and experiences. Advisor makes a minimum of two on-site observations and provides feedback.

3 Credits

Requisites PREREQUISITES: 33-3674 Theory and Practice: Teaching Dance II

33-3840 Technology for Dancers

Course explores computer-based technologies and their applications in dance. A variety of software packages will be examined as partners in the creative process, components within stage productions, and as tools for career support. Direct interaction with technology will be supported by viewings, readings, and discussions about important artists and work in the field. Students will produce finished projects through work in at least two of the following software environments: Dance Forms, Protools LE, and iMovie.

3 Credits

Requisites PREREQUISITES: 33-2382 Dancemaking II

Requirements Department Permission

33-3960 Dancemakers Workshop

Workshop course requires that students immerse themselves in the processes of dance making under the tutelage of master dancemakers. The form and processes employed each term will vary depending on the master artist on hand, but may include any or all of the following: entirely process-based work, individual or collective compositions in response to creative challenges, and improvisational scores and performances. The workshop will culminate in a show of resulting dance works.

3 Credits

Repeatable

Requirements Department Permission

33-3988 Internship: Dance

Course provides students with real-world work experience in an area of interest or concentration while receiving academic credit toward their degrees. The specifics of individual internships vary, but all involve some form of placement in a professional setting outside of the College.

1-6 Credits

Repeatable

Requirements Department Permission

33-3998 Independent Project: Dance

Course requires that students design their own educationally beneficial activities and take advantage of opportunities not represented in the College's curriculum. Prior to registration, students create a detailed description and outline of their project for approval by a supervising faculty member. Forty-five hours of study activity equals one credit hour.

1-6 Credits

Repeatable

Requirements Department Permission

Dance/Movement Therapy and Counseling

70-6110 Dance Mvt Therapy Theory I

This course lays the basic foundation of becoming a Dance/Movement therapist through understanding the principles, methods, and techniques of the early pioneers of Dance/Movement Therapy. A historical overview of dance and psychology encompasses the bridge between aesthetic and scientific practices.

3 Credits

70-6115 Dance/Movement Therapy II

This class is the second course emphasizing the foundations of D/MT. Students will create and practice D/MT techniques with infant, child, adolescent, adult, older adult, and geriatric populations, incorporating knowledge from normal human development and D/MT Theory I. Basic and complex affects are examined. Treatment planning is introduced.

3 Credits

70-6120 Clinical Appraisal and Treatment

This course helps you build on earlier theory, drawing on movement observation, assessment and psychopathology within artistic and psychological frameworks. Emphasis will be placed on treatment planning, including one to one and group assessment, intervention, and the application of psychological paradigms in accordance with the Theories & Principles of Counseling course.

3 Credits

70-6125 Addictions Counseling

The etiology, assessment, diagnosis, and treatment of addictions will be explored through bio-psycho-social models of theory and practice with addiction counselors and dance/movement therapists. Community learning through attendance at community support groups is essential for the completion of course requirements.

3 Credits

70-6126 Family Counseling

Students will survey various frameworks in couples and family counseling focusing on facilitating change in dysfunctional relationship patterns. Principles in Imago Therapy, Internal Family Systems Therapy, Solution Focused Therapy, and Communication Analysis will be explored. Emphasis will also be placed on at risk families that face challenging issues such as neglect, physical abuse, trauma, sexual abuse, acculturation, discrimination, and racism. Effective treatment will draw upon different family systems approaches and incorporate them into treatment planning.

3 Credits

Requisites PREREQUISITES: 70-6110 Dance Mvt Therapy Theory I and 70-6115 Dance/Movement Therapy II and 70-6210 Human Development and 70-6215 Psychopathology

70-6130 TasteofExpressiveArtTherapy

No description available.

2 Credits

70-6135 Social and Cultural Foundations

The course will introduce the social and cultural foundations of dance and the arts in healing and how this has influenced current understanding of dance/movement therapy and counseling. Included will be a creative exploration of

the student's culturally influenced beliefs about health, illness and healing. The impact of power, prejudice and oppression on the provision of mental health services to diverse populations will also be examined. Participation in community-based cultural dance events will be central to the learning experience.

3 Credits

70-6210 Human Development

This class focuses on stages of development and developmental tasks in the life cycle spanning the prenatal period to our elder years and death. We examine the life cycle from various perspectives, including physical, cognitive, emotional, and social. Discussion will also focus upon how we construct/determine ideas of normal and pathological development. Throughout the course attention is paid to how genetic and environmental factors influence development with an emphasis on the impact of culture, creativity and brain development.

3 Credits

70-6212 Applied Youth Development

No description available.

3 Credits

70-6215 Psychopathology

Through the use of text, supplemental readings, lectures, and other media, the basic biological aspects of mental functioning in health and disease will be presented. Students will learn to recognize and describe the signs and symptoms of mental illness on clinical examination in order to formulate a diagnosis consistent with the DSM-IV-TR criteria.

3 Credits

70-6220 Theories & Princs of Counseling

An introduction to the field of psychotherapy and counseling, exploring alternative approaches and techniques presently used by psychotherapists and counselors. Students will be required to understand the relationship of psychotherapeutic and counseling to the psychological theory from which they are derived.

3 Credits

70-6225 Methods of Group Therapy

This course explores clinical techniques in group process predominantly through Irving Yalom's interpersonal approach to group psychotherapy. Inpatient and outpatient settings are addressed.

3 Credits

70-6230 Clinical Tech Counseling

Contemporary techniques of psychotherapy and counseling will be explored beginning with the specific characteristics required in all psychotherapy and counseling modalities. Major treatment modalities and how they may benefit the client will be explored.

3 Credits

70-6310 IntroBody/Mind:ExperInMvmnt

This course will provide an understanding of the biopsychosocial and spiritual states and processes, how they are experienced and manifested, both in the formation of the body and movement/dance. The anatomical, neurological, and kinesiological foundations of these states and processes will be studied experientially.

2 Credits

70-6315 Observation & Assess I

Students will learn and develop skills for observing, documenting, describing, and assessing human movement behavior. Students will learn foundational theory, principles, vocabulary, and philosophy of Laban Movement Analysis through kinesthetic, written, and verbal experience.

3 Credits

70-6318 Bartenieff Fundamentals

This course focuses on functionality in movement; including physical work with the system of body re-education. Fundamentals, developed by Laban's student, Irmgard Bartenieff. Fundamentals integrates LMA with physical therapy to provide holistic approaches to functional issues, such as mobility, efficiency, and ease in motion.

1 Credits

70-6320 Observation and Assessment of Movement II

As the second of two observation/assessment classes, students will build on their working knowledge of Body and Effort from Laban Movement Analysis (LMA) with the emphasis on Shape and Space. Training in Bartenieff Fundamentals will continue from the O & A I course. Through seeing, doing, and writing students will utilize LMA as a foundation for clinical applications in dance/movement therapy.

3 Credits

70-6410 Research Methods

This course is the first in a two-course series designed to prepare the student as a researcher and research consumer in the field of counseling-dance/movement therapy. The course will provide a basic review of experimental research methods and statistical analysis followed by an exploration of quantitative and qualitative research methods in ethical and legal contexts appropriate to counseling-dance/movement therapy.

3 Credits

70-6412 Research Methods II

No description available.

2 Credits

70-6415 Thesis Seminar

This course completes the two-course research requirement begun with Research Methods I. Students will continue to develop their research with a goal of completing data collection and finishing a first draft of their thesis. The seminar seeks to provide consultation and technical assistance, as well as offering group support and structure.

1 Credits

70-6420 Graduate Thesis

Re-write and completion of the final thesis project will occur under the guidance of the thesis coordinator and outside reader.

1-6 Credits

70-6499 Indep Proj:Dance Mvmnt Thrpy

No description available.

1-6 Credits

70-6510 FieldwrkPlacel/ClinicSupSem

No description available.

2 Credits

70-6512 FieldPlacel:CommCult.Seminar

No description available.

1 Credits

70-6515 Professional, Legal & Ethical Responsibilities through Fieldwork

Professional orientation includes the following content: diverse organizational systems, administrative policies and procedures, roles and professional relationships, patient populations, daily routine, beginning documentation, beginning group facilitation, and the practice of counseling within the clinical setting and the broader context of society.

3 Credits

70-6589 Internship I/Clinical Supervision

Internship I/Clinical Supervision is the first of 700 hours of on-site clinical placement as required by the American Dance Therapy Association. Students are supervised by academic BC-DMTs and site supervisors at placements in mental health agencies, schools, hospitals, correctional facilities, and other institutions and function as counselor-dance/movement therapists. Internship I, with 350 hours, emphasizes treatment planning and goal setting as related to observation and assessment.

3 Credits

Requisites PREREQUISITES: 70-6515 Professional, Legal & Ethical Responsibilities through Fieldwork

70-6590 Internship II/Clinical Supervision

This course is a continuation of Internship I with emphasis on the interrelationship of observation, assessment, treatment planning, and intervention skills in clinical practice. Students will work on their oral presentation skills, as well as written communication of the therapeutic experience. The therapeutic termination process is addressed in addition to the student's developing theoretical framework. This class requires the student to complete the remaining 350 of the 700 clinical hours required by the American Dance Therapy Association. The experience is documented by a completed clinical portfolio.

2 Credits

Requisites PREREQUISITES: 70-6589 Internship I/Clinical Supervision

70-6595 Professional Ethics

Ethical and legal standards of treatment will be reviewed as set forth by the American Dance Therapy Association and the Illinois Board of Professional Regulations for licensing professional counselors. Personal ethics will also be examined as they relate to the student's philosophy of healing.

1 Credits**70-6600 Lifestyles and Career Counseling****3 Credits****70-6699 Introduction to Laban**

Introduction to Laban provides a general overview of Rudolf Laban's taxonomy of human movement. Through didactic and studio movement experientials students explore the body, effort, space, and shape; core concepts in Laban Movement Analysis.

1 Credits**70-6700 Graduate Laban Certificate in Movement Analysis 1-Laban Movement Analysis (LMA)**

Physical exploration of Laban's comprehensive conceptual framework for understanding movement, encompassing bodily articulation, kinetic dynamism, plasticity, and spatial patterning (Body/Effort/Shape/Space).

1-6 Credits

70-6710 Graduate Laban Certificate in Movement Analysis 2-Bartenieff Fundamentals (BF)

Practical physical work with the systems of the body re-education developed by Laban's student, Irmgard Bartenieff. Fundamentals integrates LMA with physical therapy to provide holistic approaches to functional issues, such as mobility, efficiency, and ease of motion.

1-6 Credits

Requisites PREREQUISITES: 70-6700 Graduate Laban Certificate in Movement Analysis 1-Laban Movement Analysis (LMA)

70-6720 Graduate Laban Certificate in Movement Analysis 3-Observation

The application of concepts for LMA and BF in assessing and recording movement for purposes of diagnosis and intervention and performance.

1-6 Credits

Requisites PREREQUISITES: 70-6700 Graduate Laban Certificate in Movement Analysis 1-Laban Movement Analysis (LMA) and 70-6710 Graduate Laban Certificate in Movement Analysis 2-Bartenieff Fundamentals (BF)

70-6730 Graduate Laban Certificate in Movement Analysis 4 -Professional Issues

Reading and discussion seminar examining the theory and practice of body/mind therapy, performing arts, and relevant applications of Laban-based movement study.

1-6 Credits

70-6735 GLCMA 5 - Further Revisions

1-2 Credits

70-6800J Performance as Therapy

1 Credits

70-6810J Creative Arts Therapies

1 Credits

70-6820J Trauma and Recovery with Dance/ Movement Therapy

1 Credits

Requisites PREREQUISITES: 70-6310 IntroBody/Mind:ExperInMvmnt and 70-6110 Dance Mvt Therapy Theory I

70-6830 Expressive Arts Therapy

This course introduces students to the theory and application of expressive arts therapy, a multi-modal form of creative arts therapy, to the practice of dance/movement therapy. According to the International Expressive Arts Therapy Association, the expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. The integration of dance/movement with other art forms demonstrates unvesality of the creative process across expressive media.

1 Credits

70-6835 Kestenberg Movement Profile

The Kestenberg Movement Profile (KMP) is a system of movement observation and analysis developed by Dr. Judith Kestenberg. Influenced by Rudolph Laban, Warren Lamb and Anna Freud, this system of movement analysis is particularly useful for those dance/movement therapy students interested in working with infants, toddlers, and young children. Students will examine foundational theory, principles and applications for the KMP within a developmental and clinical context.

1 Credits

Requisites PREREQUISITES: 70-6315 Observation & Assess I

Education

38-1100 Introduction to Early Childhood Education

Course provides an overview of early childhood education. Students gain exposure to current issues; career possibilities; and the responsibilities, challenges, and rewards encountered by those who work with young children. Particular attention is given to requirements of working with colleagues, children, and families from different cultural backgrounds and the means by which the arts allow individuals to both gain understanding and the ability to communicate with others. Students write on a weekly basis. Students participate in observations of early childhood programs.

3 Credits

Requisites COREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I

38-1530 Brain Basics: Health and Development in Young Children

Course uses the emerging brain development research as the organizing principle for an exploration of the physical, cognitive, social, and emotional growth of children from birth to age eight. Topics of exploration include pre- and post-natal development, sensory processing, nutrition, stress, disease and disorders, and developmental milestones. Emphasis is placed on the physical and cognitive realms of development. Course was designed to provide students with the scientific information that will support their interactions with young children.

3 Credits

SC

38-1530J Brain Basics: Health & Development in Young Children

Course uses the emerging brain development research as the organizing principle for an exploration of the physical, cognitive, social, and emotional growth of children from birth to age eight. Topics of exploration include pre- and post-natal development, sensory processing, nutrition, stress, disease and disorders, and developmental milestones. Emphasis is placed on the physical and cognitive realms of development. Course was designed to provide students with the scientific information that will support their interactions with young children.

3 Credits

Requirements Permission Program Dir

38-2110 The History and Philosophy of Early Childhood Education

Students explore history of early childhood and elementary education to understand how it has been influenced by the social, political, and economic forces affecting the lives of children and families. The course profiles significant theories and people who have shaped early childhood education, focusing on recent centuries. Students consider what and who determines the goals of education, who defines and articulates the problems of education, and how that determines what solutions are created.

3 Credits

Requisites COREQUISITES: 38-2125 Child Growth & Development

38-2125 Child Growth & Development

Course provides framework for studying the process of human development and explores the physical, cognitive, social, and emotional development of children, birth through age eight. Emphasis is placed on the role of culture in this process. Students learn milestones in each area of development in first eight years of life and learn to recognize normal development in young children. Students integrate their understanding of development in various domains into a working knowledge of young children. Embedded in the organization of this course are the understandings that the arts and the growth of young children should be inextricably related and that a variety of identities--race, gender, and ethnicity--shape children's life experiences.

3 Credits

SS

Requisites COREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

38-2130 Language Development

This course develops students' understanding of language development in the first eight years of life and the principles that govern the process. The language learning process is studied as an integral part of the development of thinking and development of the child's sense of self. Students learn how various contexts both inside and outside a child's home interact with factors such as age, sex, and cultural experiences of participants in a conversation to affect language competence and performance. Students examine the role of adults, peers, and siblings in fostering language development and learn how group experiences in childcare and early childhood programs can be arranged to maximize language development.

3 Credits

Requisites COREQUISITES: 38-2125 Child Growth & Development

38-2140 Child, Family & Community

Course presents study of human development and behavior throughout life cycle. An emphasis is placed on the interdependence of family, culture, and community on the development and education of children from newborn through eight years of age and on development in middle childhood and adolescence. Students consider their future role of teacher and the implications of context, theirs and their students', on the teaching-learning process. Students will also explore community resources with an eye to appropriate referrals for the children and families with whom they will eventually work.

3 Credits

Requisites PREREQUISITES: 38-2125 Child Growth & Development

38-2155 The Exceptional Child

Course provides introduction to concept of exceptionality and an overview of various forms of atypical growth and development. Course work includes psychology and identification of exceptional children. Focus is on children classified as having learning disabilities and their implications for classroom life in both special classes and inclusion settings. Course will present legislation as it relates to individuals with exceptionalities. It will focus on developing a collaborative partnership between parents and teachers in the school setting and on being sensitive to the child within the context of the family.

3 Credits

Requisites COREQUISITES: 38-2125 Child Growth & Development

38-2175 Topics in Early Childhood Education

Topics courses allow the Early Childhood program to offer individual courses outside of its core curriculum as faculty expertise becomes available. Permission of Program Director required.

1 Credits

Repeatable

38-2325 The Role of Child Development in Practice HS

6 Credits

38-2330 Language Development & Emergent Literacy

This seminar develops students' understanding of both typical and atypical language development in the first five years of life and principles that govern the process. The language learning process is studied as an integral part of the development of thinking and of the child's sense of self, and as it relates to emergent literacy. Students learn how various con-texts, both inside and outside a child's home, interact with factors such as age, sex, and cultural experiences of participants in a conversation to affect language and literacy competence and performance. Students examine the role of adults, peers, and siblings in fostering language and literacy development, with an emphasis on how group experiences in childcare and early childhood programs can be arranged to maximize language and literacy development. Special attention is paid to the effects of speech and language delays and disorders on young children's learning and development and how to support the learning and development of children with communication disorders, both in the classroom and at home. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty.

6 Credits

Requirements Permission Program Dir

38-2610 Child and Family in American Society: Images and Issues

In this course, students explore the history of and issues in early childhood education in order to understand how it has been influenced by the social, political, and economic forces affecting the lives of children and families. This course examines the significant theories and people who have shaped early childhood education and the context in which they developed. In particular, the effects of social constructions of children and families on early childhood policies are addressed. Students consider what and who determine the goals of early childhood care and education, who defines and articulate the problems within it, and what solutions have been created.

3 Credits

Requisites PREREQUISITES: 38-2625 Child Development & Practice HS

38-2625 Child Development & Practice HS

This seminar provides a framework for the experienced practitioner to study the process of physical, cognitive, social, and emotional development of children, birth through age eight, both in theory and in its implications for the context of the early childhood classroom. Students integrate their understanding of development in various domains into working knowledge of young children and developmentally appropriate practices in their own centers. Emphasis is placed on the role of culture and relationships in this process. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty.

6 Credits

Requirements Permission Program Dir

38-3100 Construction of Ideas in Early Childhood

Students examine network of big ideas in disciplines of science, math, humanities, and social science. This course provides a framework for understanding the concepts, habits of mind, and skills characteristic of professionals in each discipline. The goal of the course is to prepare teachers to recognize important concepts and to become effective in facilitating children's emerging understandings and skills in various domains of thinking, as these understandings emerge in daily classroom life.

3 Credits

Requisites CONCURRENT: 38-3110 Methods I with Practicum

Requirements Permission Program Dir

38-3110 Methods I with Practicum

In this seminar with practicum, students develop curriculum and assessment strategies for working with infants, toddlers, preschool, and kindergarten children. This work is based on the developmental needs, conceptual understandings, and skills appropriate for children at different ages in areas of math, science, social studies, the arts,

and literacy. Through a seven-hour weekly practicum experience in a series of classrooms, students examine children's construction of knowledge. Focus is on role of teacher, classroom environment, and activities in promoting development. Students will be asked to consistently reflect on some aspect of classroom dynamics and to relate it to their growing knowledge of child development and relationships among professionals. Construction of an electronic teaching portfolio begins in this course.

3 Credits

Requirements Permission Program Dir

38-3120 Schools and Society

Course familiarizes students with schools as work places in which a teacher's career unfolds. Students examine the structure of teaching within the political, economic, and social context of the educational institution. Particular attention is given to the role of teacher in relation to issues of governance, organizational structure, funding, union relationships, community involvement, collegial relationships, and professional growth. Students are asked to attend meetings of a local school council.

3 Credits

SS

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

38-3130 Methods II with PrePrimary Student Teaching

This course extends the seminar and practicum experiences initiated during Methods I and meets the requirements of a preprimary student teaching experience. Students spend mornings in a preschool or kindergarten classroom carrying out a range of responsibilities, including two weeks when they take on significant planning and implementation responsibility. Seminar continues relating theory and practice as well as developing effective methods for working with young children and families. Construction of electronic teaching portfolio continues.

3 Credits

Requisites PREREQUISITES: 38-3110 Methods I with Practicum

Requirements Permission Program Dir

38-3135 Child Assessment and Observation

This course addresses the assessment of young children from birth to age eight. In this course, students will develop strategies for the assessment of young children's social, emotional, cognitive, adaptive, and motor development in the context of home, school, and community environments. They will become familiar with procedures and formal and informal instruments used in the assessment of young children. Students will also develop methods of conducting formative and summative evaluations of both individual children and programs. Analysis and interpretation of observation and assessment results to enhance learning outcomes and determine program effectiveness are key components of this course. The role of the family and family concerns, priorities, and resources in assessment will be

addressed, as well the impact of cultural, economic, and linguistic diversity.

3 Credits

Requirements Permission Program Dir

38-3140 Teaching Reading to Young Children

This course prepares teachers to guide children three to eight years of age (preschool through third grade) in reading and writing. Students will develop a definition of what it means to read and write; be able to recognize and describe developmental stages in learning to read and write; describe and identify different factors that influence learning to read and write; as well as design and implement a reading and writing program. This course prepares teachers to guide all children three to eight years of age from diverse family and cultural backgrounds (preschool through third grade) in school instruction in reading and writing. Teacher candidates learn to write lesson plans and develop curricula that meet the Illinois Learning Outcomes and the Illinois Early Childhood Education Standards.

3 Credits

Requisites PREREQUISITES: 38-2125 Child Growth & Development and 38-2130 Language Development

Requirements Permission Program Dir

38-3145 Methods for Early Childhood Special Education I

In this course, students will gain knowledge of curriculum and instructional methods appropriate for early childhood special education. Students will plan, organize, and implement developmentally appropriate activities and environments for fostering the social, emotional, cognitive, communication, adaptive, and motor development and learning of young children with special needs. Particular focus will be placed on developing individually responsive, age-appropriate activities and accommodations that empower children and promote active exploration, construction and representation of knowledge, social interaction with peers, and self-expression.

2 Credits

Requirements Permission Program Dir

38-3150 Primary Methods

Students design and implement appropriate curriculum goals for kindergarten through grade three in math and science. Students study scope and sequence of skills and information embedded in these subjects. They research and practice implementing activities across disciplines to assist children's learning. Students explore a range of assessment techniques and develop strategies for planning curricula that incorporate their understanding of child development and academic disciplines.

4 Credits

Requisites PREREQUISITES: 38-3130 Methods II with PrePrimary Student Teaching

Requirements Permission Program Dir

38-3155 Collaborating with Families of Young Children

In this course, students will develop strategies to foster positive and supportive relationships with families of young children with various special needs. Topics covered will address the legal and philosophical basis for family participation, family centered services, and strategies for working with socially, culturally, and linguistically diverse families. Students will also develop strategies and models for promoting effective consultation and collaboration with other professionals and agencies within the community. Focus is placed on the role of the teacher in promoting collaborative relationships to support the young child with special needs.

3 Credits

Requirements Permission Program Dir

38-3155J Collaborating with Families of Young Children

In this course, students will develop strategies to foster positive and supportive relationships with families of young children with various special needs. Topics covered will address the legal and philosophical basis for family participation, family centered services, and strategies for working with socially, culturally, and linguistically diverse families. Students will also develop strategies and models for promoting effective consultation and collaboration with other professionals and agencies within the community. Focus is placed on the role of the teacher in promoting collaborative relationships to support the young child with special needs.

3 Credits

PL S2

38-3160 Primary Practicum with Methods III

In this seminar with practicum, students develop curriculum and assessment strategies for working with primary grade children. Work is based on the developmental needs, conceptual understandings, and skills appropriate for children at different ages in social studies, the arts, and literacy. Through a weekly seven-hour practicum in a primary room, students examine children's construction of knowledge. Focus is placed on the role of the teacher and the classroom in promoting development. Construction of electronic teaching portfolio continues.

4 Credits

Requisites PREREQUISITES: 38-3130 Methods II with PrePrimary Student Teaching

Requirements Permission Program Dir

38-3165 Methods for Early Childhood Special Education II

In this course, students will demonstrate knowledge of curriculum and instructional methods appropriate for early childhood special education. Students plan, organize and implement developmentally appropriate activities and environments for fostering the social, emotional, cognitive communication, adaptive, and motor development and learning of young children with special needs. Particular focus will be placed on practical application of individually

responsive, age-appropriate activities and accommodations that empower children and promote active exploration, construction and representation of knowledge, social interaction with peers, and self-expression.

1 Credits

Requirements Department Permission

38-3170 Methods IV with Student Teaching

This course extends the seminar and field experiences initiated during Methods I, II, and III and meets the requirements of primary student teaching. The seminar continues to support students in relating theory and practice and in developing effective methods for working with young children and their families. Students refine their philosophy of education and assessment statements and complete both a paper and electronic teaching portfolio.

8 Credits

WI

Requisites PREREQUISITES: 38-3160 Primary Practicum with Methods III

Requirements Permission Program Dir

38-3175 Independent Project: ECE

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 Credits

Repeatable

Requirements 3.0 GPA required and Permission Program Dir

38-3180 The Role of Art in Development I

Students are asked to reflect on their four year experience in this culminating seminar. Each is asked to synthesize the various components of the individual's experience in General Education; the Visual Arts, Performing Arts, or Language and Culture; and the Professional Sequence into a more coherent whole. Specifically they are asked to consider the role that the arts play in the development of children, and in their own development as professionals. A special emphasis is placed on arts-integration and the use of art in the Reggio Emilia Approach.

2 Credits

WI HU

Requisites COREQUISITES: 38-3160 Primary Practicum with Methods III

38-3190 The Role of Art in Development II

This course continues the work begun in Role of Art I. As students reflect on their program experience, they further develop a vocabulary to convey its meaning to a variety of audiences--orally, in written form, and visually. Because learning is a highly contextualized and dynamic process, each member develops an individual product to represent personal understanding to a variety of audiences. These audiences could include program members and faculty, prospective employers, parents of young children, the general public, as well as pre- and in-service educators. The product must be substantive and of a level which can be presented to the benefit of the originator and the audience. Work will be exhibited in a Columbia gallery and critiqued in an open forum. Investigation of Reggio Emilia Approach continues.

2 Credits

WI HU

Requisites COREQUISITES: 38-3170 Methods IV with Student Teaching

38-3380 The Role of Child Development In Practice HS

6 Credits

38-3400 Technology for Teachers

Course provides a framework for developing the skills and mindset necessary to integrate technology into an educational setting. Activities are aligned with State Technology Standards and include an introduction to children's and professional software; hardware; and social, ethical, and human issues related to technology. Students work with interactive authoring environments and explore applications with children. Because the course assumes a Constructivist/Constructionist approach, it must be taken concurrent with field experience. Students are supported in the construction of a professional portfolio.

3 Credits

Requisites CONCURRENT: 38-3130 Methods II with PrePrimary Student Teaching

Requirements Permission Program Dir

38-3580 The Teaching Artist in the Schools

This course engages students in the theory and practice of the Teaching Artist in the schools. Students will explore the role of the Teaching Artist in arts education in an historical context as well as in current practice with children and adolescents. This exploration is anchored in study, reflection, and direct experience in the Chicago Public Schools. Students spend time in every class studying teaching artist fundamentals including: building teacher/artist partnerships, developing and implementing inquiry-based arts-integrated curriculum, creating community in the classroom, and understanding classroom management and school culture. Teaching Artists from a range of disciplines lead the class through strategies that they have found to be successful.

3 Credits

HU

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service

Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

38-3588 Teaching Artist Internship

This internship is the capstone experience for the Teaching Artist Minor.

1-2 Credits

Requisites PREREQUISITES: 38-3580 The Teaching Artist in the Schools

38-3600 Construction Of Ideas (HS)

6 Credits

Requirements Permission Program Dir

38-3605 Environments that Support Children's Development

In this seminar, students will explore environments that support learning and relationships and how to create those in early childhood education settings. Students will examine the messages that environments send to and about children, families, and learning and intentionally design environments that are inclusive, that reflect positive images of children and families, and that foster exploration and creative expression. In particular, students will look at how the organization of space and materials acts as a third teacher. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty.

6 Credits

Requirements Permission Program Dir

38-3610 Reflective Teaching

In this seminar, students develop a reflective teaching approach that addresses key content, Illinois Early Learning Standards and developmentally appropriate practice along with assessment strategies for working with preprimary children. The value and techniques of teacher research are explored as a venue to nurture professional and personal growth as an early childhood educator through inquiry. Students intentionally and systematically engage in exploring, documenting, and reflecting on their teaching practice with the goals of gaining insights into teaching and learning. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty. The cohort class meeting supports students as they relate theory and practice and refine their methods for working with young children and their families.

6 Credits**WI**

Requisites PREREQUISITES: 38-3690 Symbolic Representation and the Languages of Children and 38-3605 Environments that Support Children's Development

38-3620 Assessment & Observation Seminar HS**6 Credits****38-3630 Emergent Curriculum**

In this seminar, students develop the skills and understandings to plan and implement integrated child-centered curriculum that fosters children's learning and addresses key content, learning standards, and developmentally appropriate practice. Through careful observation of children, their activities, and documentation, students develop plans, environments, and materials to engage and challenge children in their classrooms. These plans reflect and build on children's interests and capabilities and develop conceptual understanding and skills appropriate for a diverse population of preschool children. Focus will be placed on how to use documentation to assess and build on children's learning and teacher understanding and to engage parents in the learning process. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty. In conjunction with Reflective Teaching, this seminar meets the requirements of a preprimary student practicum experience. The cohort class meeting continues to support students in efforts to relate theory and practice, as well as in developing effective methods for working with young children and their families.

6 Credits

Requisites PREREQUISITES: 38-3690 Symbolic Representation and the Languages of Children and 38-3605 Environments that Support Children's Development

38-3635 Child Assessment and Observation

In this seminar, students will develop and implement strategies for assessing young children's social, emotional, cognitive, adaptive, and motor development in the context of home, school, and community environments. Students will become familiar with procedures and formal and informal instruments used in the assessment of young children and develop methods for conducting formative and summative evaluations of both individual children and programs. Reflecting on and interpreting observations and assessment data to enhance learning outcomes and program effectiveness are key components of this course. The role of the family and family concerns, priorities, and resources in assessment will be addressed, as well as the impact of cultural, economic, and linguistic diversity. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty.

6 Credits

Requirements Permission Program Dir

38-3640 Documentation and Technology that Support ECE

This seminar provides a framework for developing the skills and mindset necessary for the documentation of and reflection upon learning in the classroom. In particular, the course will address the use of technologies to document and foster learning on the part of children and teachers and the appropriate application of technologies in the classroom. Students will document learning and relationships within their own class-room contexts and use that documentation for professional development. They will also continue to construct their own professional portfolios. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty.

6 Credits

Requirements Permission Program Dir

38-3650 Language, Culture and Education

In this course students will examine the connections between culture and education. Topics covered will address cultural aspects of language development, sociological aspects of culture, and how cultural differences influence education. We will study how early language development affects the way we integrate into a society and how that integration effects construction of knowledge. We will examine the sociology of culture and how ideas, norms, artifacts, and symbols of societies influence the way we learn. Finally, we will evaluate what makes a culture and how it affects formal education systems. Focus will be places on the connections between culture and education in the United States as compared to the culture and education in Italy with an emphasis on the education system of Reggio Emilia, Italy.

3 Credits

GA

Requirements Permission Program Dir

38-3690 Symbolic Representation and the Languages of Children

In this seminar, students will examine the multiple ways in which children represent their thinking and how to use these representations to refine teaching practices. Students will be asked to consider the role that the arts play in the development of children and in their own development as professionals. They will use and reflect on the arts and children's representations in their classrooms to foster children's relationships, understanding, problem solving, and critical thinking. Students are expected to assimilate and document understandings taken from course readings and assignments into their daily Head Start practice. They are supported in the field component of the course by regular site visits from program faculty.

6 Credits

Requirements Permission Program Dir

38-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits

Repeatable

Requirements Department Permission

38-4176J Visual Thinking Strategies Practicum

Visual Thinking Strategies (VTS) is a facilitation method using art images to teach critical thinking, visual literacy, language and communication skills. Intensive practical experience facilitating with coaching will be held in museums. Discussion will cover readings in research and theory behind the methodology and practical ways of incorporating and transferring the methodology across the curriculum.

1 Credits

42-5176J MAT - Visual Thinking Strategies Practicum

This course will introduce the Visual Thinking Strategies (VTS) methodology. VTS is a facilitation method that uses discussions about artworks to teach critical thinking, visual literacy, language, and communication skills. Students will learn the VTS facilitation methodology through practice in museums with real objects. Students will examine its implications in terms of developmentally appropriate and student-centered education and explore ways it may transfer across the curriculum. To develop deeper understanding of the methodology, educational theory will be discussed, primarily in terms of how developmental, constructivist, social constructivist, and aesthetic theories can be used in one's teaching practice.

1 Credits

42-6101 Independent Project: Ed Std

No description available.

1-6 Credits

42-6101J Independent Project

3 Credits

42-6102 Indep Project: Education

No description available.

1-6 Credits

42-6111 Educational Psychology

This course focuses on theories of learning, development and motivation applied to teaching. Teacher candidates examine theories that explain how the individual grows and develops physically, cognitively, socially, morally, and emotionally. Candidates also explore methods of identifying how a learner develops and learns, how one learner is different from every other learner and how theory and practice come together to inform the delivery of instruction.

3 Credits

42-6112 Education, Culture & Society

This course is one of Columbia's courses focusing on the history and philosophy of American education. It explores the philosophical and social foundations of educational policies in the United States and examines the historical and current social contexts of schooling. The course also explores the cultural institutions, processes, and ideals within which predominant school policies and teacher practices develop and have meaning.

3 Credits

42-6114 Education of Exceptional Children

Although many educational institutions offer a number of services for exceptional children, it is of primary importance that the regular classroom teachers understand the nature of these services. It is imperative that the regular classroom teacher become familiarized with individualized learning plans and, most importantly, learn to interpret exceptionality so that exceptional students are directed to instruction and services appropriate to their needs. This course serves as an introduction to the education of exceptional students, including those who are learning disabled, physically disabled, hearing impaired, visually impaired, cognitively delayed, emotionally or behaviorally disturbed, and gifted and talented. The course explores the historical background of the education of exceptional children, preliminary diagnosis, remediation strategies, instructional methods, mainstreaming and inclusion. Additional topics addressed are legislation, the referral process, and community services. .

3 Credits

42-6115 Student Teaching Internship

Teacher candidates participate in an internship of full-time teaching experience related to the level and area of their intended certification. Candidates are supported and assessed through regularly scheduled visits from college field-experience supervisors, and participate in periodic evaluations in a cooperative setting with their K-12 cooperating teacher. Weekly seminars at the college are designed to provide the teacher candidate with a supportive environment, helpful resources, and thought-provoking presentations and discussions on all aspects of the classroom experience. In the process, candidates prepare artifacts for the capstone project: a teacher portfolio.

1-6 Credits

42-6116 Dimensions of Multicultural Education and Global Awareness

This course focuses on how America's schools address cultural, linguistic, and gender diversity. Teacher candidates examine and clarify value differences among cultures, races, and ethnic groups, consider how students' learning is influenced by individual experiences, and explore techniques for empowering students by integrating cultural diversity into classroom instruction.

2 Credits

42-6116J Dimensions of Multicultural Education and Global Awareness

2 Credits

42-6117 Thesis Seminar: Part I

As a capstone experience in the MAT programs, the project integrates the Illinois Professional Teaching Standards with pedagogical processes and artifacts to depict, in an artistically-designed portfolio, the dispositions, knowledge, experiences, and growth of the teacher candidate. Included are core-course materials of each concentration with the knowledge, skill, and pedagogical techniques gained through the candidate's experiences in the MAT programs. In addition, a section is required that reflects knowledge of and ability to conduct systematic inquiry into the candidate's practice.

1 Credits

42-6118 Thesis Seminar: Part II

As a capstone experience in the MAT programs, the project integrates the Illinois Professional Teaching Standards with pedagogical processes and artifacts to depict, in an artistically-designed portfolio, the dispositions, knowledge, experiences, and growth of the teacher candidate. Included are core-course materials of each concentration with the knowledge, skill, and pedagogical techniques gained through the candidate's experiences in the MAT program. In addition, a section is required that reflects knowledge of and ability to conduct systematic inquiry into the candidate's practice.

1 Credits

42-6121 Bilng Educ:Hist&Soc Fndtns

No description available.

3 Credits

42-6122 Cross-Cultural Studies

No description available.

3 Credits

42-6123 Strategies for Teaching ESL

No description available.

3 Credits

42-6124 Bilingual Education

No description available.

3 Credits

42-6125 Assessment

This course focuses on the principles of measurement and evaluation as applied to instruction and assessment of

student learning. Standardized and authentic assessment tools are explored with emphases on the understanding and design of formal and informal instruments for diagnostic, formative and summative evaluation and placement. The course also focuses on the development of traditional and authentic instruments for improving standardized test scores as well as the construction of teacher-made tests.

2 Credits

42-6131 Methods & Materials for Teaching Language Arts at the Elementary & Middle School Levels

This course examines the components of a balanced literacy for communication program for grades K-8, including listening, speaking, reading, writing and thinking. Based on current research, teacher candidates explore and contrast historical and current approaches to the teaching of reading. They become familiar with processes for developing oral language, phonemic awareness, sound/symbol correspondence, vocabulary development, reading for comprehension and fluency, and writing to respond to reading and express meaning. Candidates develop proficiency in planning oral and written language learning activities, in diagnosing and assessing students' competencies, organizing balanced literacy programming for students at different levels of development, developing materials for literacy lessons and applications across all content areas of the curriculum. They consider the context of the bilingual-bicultural child in adapting instruction for these and other diverse learners. Teacher candidates are required to engage in literacy field experiences in K-8 classroom settings to extend their understanding of effective language arts teaching.

3 Credits

42-6132 Children's Literature

This course is an introduction to the many genres of children's literature and its uses within diverse educational settings. Teacher candidates examine contemporary children's literature as well as literature of the past, literature from a variety of cultures within the United States as well as from the global communities. Candidates also consider methods of selecting and evaluating children's books in terms of readability, interest level, and cultural sensitivity, and explore strategies that can be instrumental in bringing children and books together. Candidates are required to observe language arts lessons in P-8 classroom settings to extend their understanding about ways to incorporate the use of children's literature in their teaching.

3 Credits

42-6133 Methods & Materials for Teaching Social Studies at the Elementary & Middle School Levels

The focus of this course is on social studies methodology, with an emphasis on multicultural aspects. Special consideration is given to the development of competencies in structuring learning for K-8 students that will include experiences which provide for in-depth reflection about what it means to be a good citizen within a culturally and socio-economically diverse society. As a result of the readings, assignments, and discussions, participants in this course build a framework of understandings that can be used to construct meaningful and engaging learning experiences in the

social studies, with a multicultural education focus, for their students. Teacher candidates read from required texts, as well as explore relevant print and non-print supplementary materials. Teacher candidates are required to observe social studies lessons in K-8 classroom settings to extend their understanding of effective social studies teaching.

2 Credits

42-6134 Methods of Teaching Arts and Humanities

Methods of Teaching Arts and Humanities explores the four major art forms in order for teacher candidates to better understand and be able to use them throughout the curriculum. The course offers skills and experiences needed in using arts to design and enhance elementary-school curriculum. It provides creative methods, techniques, and materials for teaching the visual arts, music, dance and drama, as well as ways to integrate these art forms with other subject areas. Teacher candidates have opportunities to work together to find ways to conceptualize and plan lessons that use the arts in the classroom. It is hoped that teacher candidates will be inspired by this course to advocate for the use of the arts on a school-wide basis.

1-3 Credits

42-6135 Methods of Teaching Math at the Elementary and Middle School Levels

At the elementary (K-8) school level, students need to have many concrete and varied experiences so that they can discover the mathematical principles, which are so often taught by rote procedure. This course places special emphasis on developing strategies that encourage elementary and middle school students to become actively involved in the learning process. Special attention is given to methods of developing an intellectual environment in the elementary school classroom that can facilitate students' construction of mathematical concepts. Teacher candidates learn how to use a variety of math manipulates, materials, and approaches as well as how to integrate the use of technology in teaching mathematical skills and concepts. Teacher candidates are required to observe math lessons in K-8 classroom settings to extend their understanding of effective math teaching.

3 Credits

42-6136 Methods & Materials for Teaching Science at the Elementary & Middle School Levels

This experience-based course is designed to provide elementary school teacher candidates with basic chemistry, biology, physics, and geology concepts; laboratory techniques; and instructional strategies to teach science effectively, both inside and outside the classroom. The course is designed to allow teacher candidates to explore the theories behind science methodology and to give them ample opportunity to practice and develop approaches for teaching science at the elementary school level using a hands-on, minds-on approach. Special attention is given to ways in which elementary school students can be assisted in constructing their own knowledge of science as well as in developing a friendly and inquisitive attitude toward science. Teacher candidates learn how to use ideas, techniques, and strategies for the development of lesson and unit plans that make use of available resources within the classroom and school environment. Candidates are required to observe science lessons in P-8 classroom settings to extend their understanding of effective science teaching.

3 Credits

42-6137 Methods for Teaching at the Middle School Level

The middle school methods class examines the developmental characteristics and needs of young adolescents and relationship between and among this age group's cognitive, emotional, physical, and social characteristics and middle school practices. Teacher candidates are presented with a complete overview of an effective pre-middle school, which includes learning about the different components that comprise middle-level education. Candidates examine middle-level curriculum and strategies for integrating skills and decision making across the disciplines. Students then develop age-appropriate instructional material and strategies, which will both meet the needs of young adolescents and encourage them to become active participants in their own learning process. Middle level teachers and students are observed and interviewed. Teacher candidates are required to observe middle grades classroom settings to extend their understanding of effective teaching and learning at the middle school level.

1-3 Credits

42-6138 Psychology of the Middle School Child

This course examines the developmental stages of early adolescents as explained through current psychological theories. As teacher candidates examine these stages, they focus on the physical, social, emotional, intellectual and moral development of adolescents. They also consider societal and cultural influences on development and analyze the role and effect of schools, schooling and instruction on adolescent learning.

3 Credits

42-6141 Composition Theory I

No description available.

3 Credits

42-6142 Composition Theory II

No description available.

3 Credits

42-6144 Methods of Teaching English

No description available.

3 Credits

42-6151 Learning and Teaching in, about, and through the Visual Arts

This course is designed to build upon the visual arts knowledge of the teacher candidates, as well as introduce them to engaging practices for facilitating K-12 students' development of knowledge, skills, and appreciation of the visual arts. Its major components, aesthetics and K-12 education, are reflected in the four major goals of the course: 1) to establish an aesthetic foundation related to art education; 2) to develop new systems for generating concepts that engage analogical thinking; 3) to explore new media methods and techniques for integrating the fine arts into the K-12 curriculum; and 4) to reflect upon and assess field experiences. Activities include the design of lesson plans that address student developmental levels, ages, and special needs. Teacher candidates are required to observe art lessons in K-12 classroom settings in order to extend their understanding about ways to teach the visual arts.

3 Credits

42-6152 Learning and Teaching in, about, and through Music and Movement

This course introduces prospective teachers to the disciplines of music and movement in an arts-integrated environment. Through an exploration of personal history, students will define dance and music as expressive media that reflect culture and history. Students will be asked to reflect upon historical precedents and cultural examples in both disciplines, with particular emphasis on how these forms are related to each other and to visual art. Working individually and in groups, students will choreograph and compose a variety of pieces that explore definitions of self and identity. Additionally, students will focus on interdisciplinary strategies that contribute to the education and socio-emotional development of children.

3 Credits

42-6154 Arts Integration

This course is designed to teach drama and creative writing and their connections to other art forms. Areas of emphasis include vocabulary of the two content areas; instructional methodology for a variety of ages; connections to the Illinois State Board of Education art and writing standards; the teaching processes; and strategies for improving creativity and thinking skills in each area. The focus is on developing the teacher candidates' artistic knowledge and skills in other art forms, while learning the tools necessary to deliver the drama and word content to students of different ages.

3 Credits

42-6158 Methods and Materials for Teaching Visual Arts at the Elementary & Middle School Level

The goal of this course is to develop skills in the planning and design of an arts curriculum from initial concept to evaluation. The course explores the inter-relation of the arts and their integration into the regular school curriculum. Teacher candidates review different curricular models and build lesson plans based on a variety of approaches. Coursework includes exposure to diverse art education practices, arts resources, and organizations supporting and advocating arts education. Teacher candidates are required to observe art lessons in P-12 classroom settings to extend their understanding about ways to teach the arts.

1-4 Credits

42-6159 Methods & Materials for Teaching Visual Arts at the Secondary School Level

Research and discussion address the current status of arts education: state requirements and emphases, focus, assessment requirements and tools, test design, lesson and unit planning for secondary school level instruction, and the place of aesthetics in the secondary curriculum. Teacher candidates evaluate current methodologies such as discipline-based art education, creative problem solving, interdisciplinary learning, and multicultural approaches to arts in education. Teacher candidates are required to observe art lessons in K-12 classroom settings in order to extend their understanding about ways to teach the visual arts.

3 Credits

42-6161 Characteristics of Students with Disabilities

This course provides an exploration of the definition, characteristics, and assessment tools used to determine eligibility for each disability category under the Individuals with Disabilities Improvement Act 2004 (IDEA 2004). Historical, theoretical and research developments in each disability area will be discussed and the cognitive, behavioral, emotional, and social domains pertinent to the development of students with disabilities will be investigated. Models of service delivery and related service provision most appropriate to addressing the needs of the student are then examined.

1-3 Credits

Requisites PREREQUISITES: 42-6114 Education of Exceptional Children

42-6162 Methods and Materials for Teaching Students with Disabilities

The purpose of this course is to identify appropriate methods and materials for use in teaching students with disabilities. General theories of learning will be reviewed. Best practice teaching methods, materials and intervention strategies will be the focus of this course. Textual materials as well as audio-visual technology will be examined. Candidates will use state learning standards to develop and modify lesson plans and curriculum in content areas. Organization of elementary, [secondary], and community programs for students with disabilities will be discussed.

1-3 Credits

Requisites PREREQUISITES: 42-6114 Education of Exceptional Children

42-6163 Assessment of Students with Disabilities

This course covers general assessment information, norm referenced testing, and curriculum based assessment, adaptive behavior scales and issues relating to cultural diversity in assessment. The theoretical basis and practical application of standardized and alternative testing will include study of test selection and classification. Service delivery options are also explored. Use of various techniques for evaluation of progress of individuals in special education programs and services at all levels will be considered. Special emphasis is placed on interpreting test results and connecting assessment to instruction. The role of the special educator as a collaborative consultant and multidisciplinary team member is considered.

1-3 Credits

Requisites PREREQUISITES: 42-6114 Education of Exceptional Children

42-6191 Technology in the Classroom: Audio-Visual Equipment

To stay abreast of our complex electronic society, teachers must possess theoretical and practical knowledge of sophisticated technology and apply it appropriately within their discipline. The curriculum consists of a series of two courses (each one semester-hour credit), divided into three areas: audio-visual equipment, visual media, and computer technology and graphics. The courses focus on audio, visual, and audio-visual equipment, and on computer hardware and software available today in most schools. Through hands-on experience, participants learn how to operate the equipment, integrate its use into instruction to meet educational needs, and how to design new education-related applications for the equipment. Laboratory tests and projects are required to measure the students' proficiency on the equipment. However, the emphasis in these courses is not the technology per se, but rather the productive and efficient ways in which it can enrich classroom learning.

1 Credits**42-6192 Technology in the Classroom: Multimedia**

To stay abreast of our complex electronic society, teachers must possess theoretical and practical knowledge of sophisticated technology and apply it appropriately within their discipline. The curriculum consists of a series of two courses (each one semester-hour credit), divided into three areas: audio-visual equipment, visual media, and computer technology and graphics. The courses focus on audio, visual, and audio-visual equipment, and on computer hardware and software available today in most schools. Through hands-on experience, participants learn how to operate the equipment, integrate its use into instruction to meet educational needs, and how to design new education-related applications for the equipment. Laboratory tests and projects are required to measure the students' proficiency on the equipment. However, the emphasis in these courses is not the technology per se, but rather the productive and efficient ways in which it can enrich classroom learning.

1 Credits

42-6192J Technology in the Classroom: Multimedia

1-3 Credits

42-6211 Psychology of Learning

This course focuses on theories of learning, development and motivation applied to teaching. Teacher candidates examine theories that explain how the individual grows and develops physically, cognitively, socially, morally, and emotionally. Candidates also explore methods of identifying how a learner develops and learns, how one learner is different from every other learner and how theory and practice come together to inform the delivery of instruction.

3 Credits

42-6212 Inquiries Into Educational Thought

No description available.

2 Credits

42-6214 Survey Exceptional Children

Although many educational institutions offer a number of services for exceptional children, it is of primary importance that the regular classroom teachers understand the nature of these services. It is imperative that the regular classroom teacher become familiarized with individualized learning plans and, most importantly, learn to interpret exceptionality so that exceptional students are directed to instruction and services appropriate to their needs. This course serves as an introduction to the education of exceptional students, including those who are physically disabled, hearing impaired, visually impaired, cognitively delayed, emotionally or behaviorally disturbed, and gifted and talented. The course explores the historical background of the education of exceptional children, preliminary diagnosis, remediation strategies, instructional methods, mainstreaming and inclusion. Additional topics addressed are legislation, the referral process, and community services.

3 Credits

42-6215 Student Teaching Practicum

No description available.

1-6 Credits

42-6216 Student Tchng Sem:Peer Coach

No description available.

1 Credits

42-6217 Thesis Preparation

No description available.

1 Credits

42-6221 Found of Bilingual Education

This course offers an overview of the historical, sociological, philosophical, political, and legislative foundations of bilingual education. Specific topics include legal, historical, and social perspectives; multi-cultural perspectives with implications for bilingual education; program models; assessment of English-language learners; approaches to bilingual education in other countries; and current national and state issues in bilingual education.

3 Credits

42-6222 Intercultural Communication

No description available.

3 Credits

42-6223 Methods & Material Teaching ESL

Teacher candidates learn about current strategies for teaching English to speakers of other languages. Various methodologies and their application to particular groups of different ages, ability levels, and cultural backgrounds are addressed. Students practice creating state-of-the art lessons and materials. Teacher candidates are required to observe English-as-a-second-language lessons in P-8 classroom settings to extend their understanding of effective second-language teaching methods.

3 Credits

42-6224 Method/Material for Teaching PEP

This course introduces language-teaching methods as applied to students in bilingual programs, including principles of first and second language learning. Teacher candidates examine and evaluate their own beliefs and practices as bilingual educators in light of current research on bilingual education methodologies. Candidates become familiar with appropriate teaching and learning strategies and learn to identify, assess, and modify instructional materials for the bilingual classroom. Issues affecting the development and implementation of a successful bilingual program are explored in the context of U.S. minority cultures and their relationship to the bilingual classroom. Teacher candidates are required to observe in bilingual P-8 classroom settings to extend their understanding of effective bilingual teaching methods.

3 Credits

42-6225 Assessment of English Language Learners

This course focuses on the principles of measurement and evaluation as applied to instruction and assessment of bilingual students. Standardized and authentic assessment tools are explored with emphases on the understanding and design of formal and informal instruments for diagnostic, formative and summative evaluation and placement. The course also focuses on the development of traditional and authentic instruments for improving standardized test scores as well as the construction of teacher-made tests.

3 Credits

42-6226 Multicultural Education Seminar

This course presents the philosophy, pedagogy and competencies of multicultural education, with an emphasis on how multicultural education relates to the teaching of social studies. Teacher candidates evaluate current textbooks and supplementary material for multicultural content and sensitivity as well as explore social studies activities, which have an emphasis on cultural understanding. To promote the teacher candidates' reflection on how their classroom practices reflect an understanding of multicultural education, candidates are introduced to the practice of action research.

3 Credits

42-6227 Student Teaching: Lab

No description available.

1-6 Credits

42-6231 Methods Teach Read/Lang Art

This course introduces reading and language arts as central activities in the school curriculum. Teacher candidates explore and contrast approaches to the teaching of reading. The various components of reading and language arts are defined, including pre-reading skills, vocabulary development, the process of producing and understanding print, reading for comprehension, development of oral language with its relationship to reading and writing, and connections between reading and study skills. Candidates develop proficiency in designing oral and written language learning activities, diagnosis and assessment processes, organization of a language arts program for students at different levels of development, development of materials for learning, applications across all content areas of the curriculum, the context of the bilingual-bicultural child, and adapting instruction for diverse learners. Teacher candidates are required to observe language arts lessons in P-8 classroom settings to extend their understanding of effective language arts teaching.

3 Credits

42-6234 Teaching Arts & Humanities

This course explores the four major art forms in order for teacher candidates to more fully understand and be able to use them throughout the curriculum. The course offers skills and experiences needed in using the arts to design and enhance elementary-school curriculum. It provides creative methods, techniques, and materials for teaching the visual arts, music, dance and drama as well as ways to integrate them with other subject areas. Teacher candidates have opportunities to work together and find ways to think about and plan lessons to use the arts in the classroom. Teacher candidates are required to observe art lessons in P-8 classroom settings to extend their understanding about ways to incorporate the arts into their teaching. It is hoped that teacher candidates will be inspired by this course to advocate for the use of the arts on a school-wide basis.

2 Credits

42-6235 Materials&Meths Teaching Math

No description available.

2 Credits

42-6236 Methods&Material Teach Science

This experience-based course is designed to provide elementary school teacher candidates with basic chemistry,

biology, physics, and geology concepts; laboratory techniques; and instructional strategies to teach science effectively, both inside and outside the classroom. The course is designed to allow teacher candidates to explore the theories behind science methodology and to give them ample opportunity to practice and develop approaches for teaching science at the elementary school level using a hands-on, minds-on approach. Special attention is given to ways in which elementary school students can be assisted in constructing their own knowledge of science as well as in developing a friendly and inquisitive attitude toward science. Teacher candidates learn how to use ideas, techniques, and strategies for the development of lesson and unit plans that make use of available resources within the classroom and school environment. Teacher candidates are required to observe science lessons in P-8 classroom settings to extend their understanding of effective science teaching.

2 Credits

42-6237 Inst Methods/Mat Middle School

No description available.

3 Credits

42-6311 Perspective Consciousness

No description available.

3 Credits

42-6312 State of the Planet

No description available.

3 Credits

42-6313 Cultural Continuity

No description available.

3 Credits

42-6314 Cultural Geography

No description available.

3 Credits

42-6317 Curriculum Design & Thesis

No description available.

2 Credits

42-6361 Foundation of ESL

No description available.

3 Credits

42-6362 Linguistics

No description available.

3 Credits

42-6371 Global Future:NextMillennium

No description available.

3 Credits

42-6372 Global Justice and Law

No description available.

3 Credits

42-6373 Teach&Learn Around the World

No description available.

3 Credits

42-6374 Language & Cultural Studies

No description available.

3 Credits

42-6375 PassagestoGlobalUnderstandg

No description available.

1-6 Credits

42-6376 Kaleidoscope of Cultures

No description available.

3 Credits

42-6401 Thesis:Independent Project

No description available.

1-6 Credits

42-6417 Thesis Continuance

No description available.

2 Credits

English

52-1100 Introduction to College Writing for Non-Native Speakers of English

Introduction to College Writing for Non-Native Speakers of English is reserved for students who do not speak English as their first language. An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1121 ESL English Composition I. Designed to emphasize each students' writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions with an ESL Specialist in the Writing Center.

3 Credits

Requisites CONCURRENT: 52-1108 ESL Tutoring in Writing Skills

52-1101 Introduction to College Writing

An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1151 Writing and Rhetoric I. Designed to emphasize each students' writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions in the Writing Center.

3 Credits

Requisites CONCURRENT: 52-1110 Tutoring in Writing Skills

52-1103 SIELI Writing and New Media

Classes are offered in computer-assisted, networked classrooms. Instruction focuses on academic and digital literacy training while helping students to write clear and coherent paragraphs and short essays, recognize and use conventional U.S. academic organizational structures, and increase accuracy in grammatical structures, word choice, and punctuation. Writings center on integration of ideas based on field research and media coverage of the Chicago community and current events. Students attend weekly sessions with an ESL Specialist in the Writing Center.

0 Credits

Repeatable

52-1108 ESL Tutoring in Writing Skills

Tutoring in Writing Skills for students with home/heritage languages other than English. Designates tutoring with an ESL Specialist in the Writing Center.

0 Credits

Requisites CONCURRENT: 52-1100 Introduction to College Writing for Non-Native Speakers of English or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

52-1109 Writing Tutoring: Across the Curriculum

Students signing up for this course will attend one-on-one tutorial sessions for 1 hour per week throughout the semester. Qualified Writing Consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student.

0 Credits

Repeatable

52-1110 Tutoring in Writing Skills

Students signing up for this course will attend one-on-one tutorial sessions for 1 hour per week throughout the semester. Qualified Writing Consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student. (Tutoring in Writing Skills is required for all Introduction to College Writing.)

0 Credits

Repeatable

Requisites CONCURRENT: 52-1101 Introduction to College Writing or 52-1100 Introduction to College Writing for Non-Native Speakers of English or 52-1111 Writing and Rhetoric I - Enhanced or 52-1112 Writing and Rhetoric - Enhanced II or 52-1152 Writing and Rhetoric II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

52-1111 Writing and Rhetoric I - Enhanced

Identical to 52-1151 Writing and Rhetoric I, with respect to course content, Writing and Rhetoric I-Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 Credits

EN

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 60 or 52-1101 Introduction to College Writing

52-1112 Writing and Rhetoric - Enhanced II

Identical to 52-1152 Writing and Rhetoric II, with respect to course content, Writing and Rhetoric II - Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 Credits

EN

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or COMPASS Placement Test score ≥ 97

52-1121 Writing and Rhetoric I for Non-Native Speakers of English

Writing and Rhetoric I for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 52-1151 Writing and Rhetoric I, with respect to course content and LAS Core credit, Writing and Rhetoric I offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions with an English as a Second Language (ESL) Specialist in the Writing Center.

3 Credits

EN

Requisites CONCURRENT: 52-1108 ESL Tutoring in Writing Skills

52-1122 Writing and Rhetoric II for Non-Native Speakers of English

Writing and Rhetoric II for Non-Native Speakers of English is reserved for students who do not speak English as their first language. Identical to 52-1152 Writing and Rhetoric II, with respect to course content and LAS Core credit, Writing and Rhetoric II offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms (once a week). Students are required to attend weekly sessions with an English as a Second Language (ESL) Specialist in the Writing Center.

3 Credits

EN

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English CONCURRENT: 52-1108 ESL Tutoring in Writing Skills

52-1151 Writing and Rhetoric I

Writing and Rhetoric I helps students understand and refine their own writing processes. Designed to assist students in making connections between their knowledge, cultures, worlds, and the multiple-literacies and discourses of academic, communicative and performing life, the course encourages students to develop their distinctive voices as they learn to

make conscious rhetorical decisions. Writing and Rhetoric I connects personal reflection with critical analysis, providing plentiful and varied opportunities for writing, strengthening reading skills, and becoming a member of a writer-reader community.

3 Credits

EN

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 73 or 52-1101 Introduction to College Writing or 52-1100 Introduction to College Writing for Non-Native Speakers of English

52-1151HN Writing and Rhetoric I: Honors

Writing and Rhetoric I helps students understand and refine their own writing processes. Designed to assist students in making connections between their knowledge, cultures, worlds, and the multiple-literacies and discourses of academic, communicative and performing life, the course encourages students to develop their distinctive voices as they learn to make conscious rhetorical decisions. Writing and Rhetoric I connects personal reflection with critical analysis, providing plentiful and varied opportunities for writing, strengthening reading skills, and becoming a member of a writer-reader community. This is an Honors course and students need special permissions to enroll.

3 Credits

EN

Requirements Honors Course

52-1152 Writing and Rhetoric II

Writing and Rhetoric II helps students use writing to develop and sustain an in-depth personal and intellectual inquiry into a subject of their choosing. The course unfolds in a series of assignments designed to lead students through a continually deepening creative research process that ripens into a written project of considerable length and complexity. Focusing on methodology, rather than specific course theme, students learn to generate worthwhile questions, collect primary data, locate secondary resources, and form original research insights.

3 Credits

EN

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1111 Writing and Rhetoric I - Enhanced

52-1152HN Writing and Rhetoric II: Honors

This is an Honors Section and students need special permission to register. Writing and Rhetoric II helps students use writing to develop and sustain an in-depth personal and intellectual inquiry into a subject of their choosing. The course unfolds in a series of assignments designed to lead students through a continually deepening creative research process that ripens into a written project of considerable length and complexity. Focusing on methodology, rather than specific course theme, students learn to generate worthwhile questions, collect primary data, locate secondary resources, and form original research insights.

3 Credits**EN****Requirements** 3.5 or Higher GPA and Less or Equal 45 earn hr**52-1162 Writing and Rhetoric II- Service Learning**

Identical to Writing and Rhetoric II with respect to course content and satisfaction of the LAS Comp II requirement, Writing and Rhetoric II - Service Learning offers students the additional opportunity to engage with real-life issues through a required community service component. Designed with the objective of allowing students a hands-on exploration of civic engagement, this is a 4-credit course with a 15 person cap. Specific sections of the course often focus on a particular cultural issue, such as domestic violence, environmental concerns, poverty, literacy or youth support.

4 Credits**EN**

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-1200 SIELI Reading and Vocabulary

Instruction focuses on developing effective reading strategies for improving comprehension, building vocabulary, and increasing reading speed. Readings serve as the basis for skills and strategies exercises, class discussions, and response and analysis activities. Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

0 Credits**Repeatable****52-1202 College Reading for Non-Native Speakers of English**

Introduction to College Reading for Non-Native Speakers of English is reserved for students who do not speak English as their first language. An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1121 Writing and Rhetoric I for Non-Native Speakers of English. Designed to emphasize each student's writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions with an English as Second Language (ESL) Specialist in the Writing Center.

3 Credits**52-1220 SIELI Listening and Speaking**

This course prepares students to communicate successfully in English speaking environments, both academic/professional and social. Instruction focuses on improving listening skills, speaking skills, pronunciation, vocabulary, and the understanding and use of idioms and everyday speech acts. Students are expected to lead, shape, and share in class discussions based on readings and/or authentic and non-scripted listening materials, which examine a variety of topics in American culture and media. Students attend weekly sessions with an ESL Specialist in the Writing Center.

0 Credits

Repeatable

52-1230 SIELI Culture and Community

Instruction focuses on the processes of culture learning and intercultural communication. Activities include using ethnographic research methods, including observations and interviews, in the Chicago and Columbia arts and media communities. Students leave the class with tools that enable them to continually broaden and deepen their cultural knowledge. Students also visit areas and institutions of cultural importance in Chicago.

0 Credits

Repeatable

52-1300 Tutoring in College Reading

Enrollment for this course is open to all Columbia students. Students enrolled in Introduction to College Reading are required to enroll concurrently for Tutoring in College Reading. Students attend the Reading Center at least one hour per week for individual or small group tutoring related to reading. Students receive help with assignments from their Reading course or reading demands of other courses.

0 Credits

Repeatable

Requisites CONCURRENT: 52-1301 Introduction to College Reading

52-1301 Introduction to College Reading

Course is for students who need to improve their reading abilities in order to succeed at Columbia College. Through extensive, guided reading, students improve their reading comprehension skills and strategies. Students read narrative (stories) and expository (informational) texts, improve their abilities to recognize main ideas and supporting details, increase their vocabulary, and learn to take notes on text. Students are required to register concurrently for one hour of tutoring each week in the Reading Center. Students who successfully complete this course register for College Reading the next semester.

3 Credits

Repeatable

Requisites CONCURRENT: 52-1300 Tutoring in College Reading

52-1302 College Reading

Course improves students' abilities to succeed with the wide range of reading that college requires. Students read full-length books and short stories, improve their comprehension of narrative text, and explore interpretations of stories through artistic creation. Students learn several reading and note-taking strategies appropriate for different types of expository (informational) text. Students also learn to conduct library reading research.

3 Credits

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 41

52-1400 Oral Expression for Non-Native Speakers of English

Oral Expression for Non-Native Speakers of English is reserved for students who do not speak English as their first language. This course addresses specific barriers to effective public speaking for English as a Second Language students, such as stage fright, poor pronunciation/rhythm patterns, and intercultural communication difficulties. The course introduces students to basic principles of communication theory and informative, persuasive, and occasional models of public speaking. Instruction focuses on planning, organization, argumentation, delivery and posture, use of gestures and voice, and U.S. academic audience expectations. Oral Expressions for Non-Native Speakers of English meets the LAS Core requirement for Oral Communications. (Requires one hour of tutoring.)

3 Credits

SP

52-1401 Oral Expression

Students overcome difficulties they may have in public speaking, such as stage fright and poor diction. Students are made aware of important elements such as delivery and posture, use of gestures, and good grammar. Course introduces students to informative, persuasive, and occasional modes of public speaking and helps students develop well-organized and purposeful speeches.

3 Credits

SP

52-1401HN Oral Expression: Honors

Students overcome difficulties they may have in public speaking, such as stage fright and poor diction. Students are made aware of important elements such as delivery and posture, use of gestures, and good grammar. Course introduces students to informative, persuasive, and occasional modes of public speaking and helps students develop well-organized and purposeful speeches. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

SP

Requirements 3.5 or Higher GPA

52-1500 Poetry Workshop: Beginning

Through in-class writing exercises, reading of model poems, and discussion of student work, this course encourages students to produce poetry of increasing quality.

3 Credits

Requisites COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97

52-1600 Introduction to Literature

Course introduces students to genres of fiction, drama, and poetry. By studying important works by writers of culturally diverse backgrounds, students gain experience in reading, analyzing, interpreting, and writing about literature. Course establishes connections between literature and other areas of arts and communications.

3 Credits

HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97

52-1600HN Introduction to Literature: Honors

Course introduces students to genres of fiction, drama, and poetry. By studying important works by writers of culturally diverse backgrounds, students gain experience in reading, analyzing, interpreting, and writing about literature. Course establishes connections between literature and other areas of arts and communications. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

Requirements 3.5 or Higher GPA

52-1602 Introduction to Poetry

Students study poetry ranging from traditional forms and figures to contemporary experimental forms. Course may include selected significant poems from all major periods. This is primarily a literature course, not a writing workshop.

3 Credits**HL**

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or COMPASS Placement Test score ≥ 97

52-1603 Introduction to Creative Nonfiction

A survey class in Creative Nonfiction which will focus on several genres of nonfiction writing: autobiography/memoir, the essay, travel writing, aphorism, prose poetry, biography, etc. This class will introduce students to some of the larger issues in nonfiction and some of the more specific questions that arise within its sub-genres.

3 Credits**HL**

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97

52-1604 Introduction to Drama

Course examines aspects of drama such as plot, character, structure, and dialogue. Instruction provides an overview of the nature of comedy, tragedy, farce, and melodrama. Students read and discuss plays representing important periods from time of ancient Greeks to the present.

3 Credits**HL**

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-1606 Introduction to Fiction

An introduction to narrative techniques of literature, course familiarizes students with a variety of significant novels, short novels, and short stories.

3 Credits**HL**

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-1608 Introduction to the Short Story

Students become familiar with genre of short fiction by reading selection from its beginnings to present. Readings may include works by authors such as Chekhov, Conrad, Kafka, Lessing, Paley, Chopin, O'Connor, Joyce, Ellison, and Carver.

3 Credits

HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-1642 African-American Cultural Experience in Literature

A cultural studies approach to literature, course shows students the significant contributions African Americans have made to American culture and demonstrates the pervasive influence of African culture on other cultures throughout the world. Course explores African elements in dance, music, writing (fiction and nonfiction), theater, photography, photojournalism, visual arts, film, and athletics and how these elements have influenced African-American literature.

3 Credits

PL HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-1643 Examining the African-American Cultural Experience

A cultural studies approach to literature, course establishes connections between African-American culture as explored in African-American literature and Chicago's African-American artistic community. Students study the literature of African-American writers and conduct an ethnographic research project in the Chicago African-American artistic community.

4 Credits

PL Repeatable HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-1670 Mythology and Literature

Course introduces students to ancient mythology and considers how myth addresses issues such as human origins, value systems, and the desire to tell stories. Instruction focuses on the interpretation of symbols of mythological language and the forms and patterns stories take when they use language to express the human spirit.

3 Credits

HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-1800 Careers in Writing

Introductory course provides students with opportunity to explore various careers available in field of writing. Students investigate job potential, examine demands of various writing professions, and interview professionals who have made writing a career.

3 Credits

52-1900 Creative Nonfiction Workshop: Beginning

A beginning class in writing creative nonfiction, a term including many forms, constantly re-imagined, with the personal and lyrical essay at its core. You will boldly combine different elements of shape, texture, and voice to attempt to produce works of literary art, primarily in the essay, and present your work to the rest of the class in a workshop format. You will also begin reading in nonfiction.

3 Credits

52-2500 Poetry Workshop: Intermediate

Through in-class writing exercises, the reading of model poems, and discussion of student work, students are encouraged to produce poetry of greater sophistication. Familiarity with work of notable poets is strongly encouraged.

3 Credits

Repeatable

Requisites PREREQUISITES: 52-1500 Poetry Workshop: Beginning

52-2510 Poetry Workshop: Performance

Through in-class writing assignments, performances of their own and other poets' works, theater exercises, critiquing poetry performance videos, and discussions of student work, this course encourages students to produce and perform poetry of increasing quality.

3 Credits

Requisites PREREQUISITES: 52-1500 Poetry Workshop: Beginning

52-2610 English Authors: Beowulf to Blake

Course surveys English literature from its beginnings to approximately 1800, with attention to its historical, cultural, and artistic contexts. Instruction focuses on such influential figures as Chaucer, Shakespeare, Donne, Milton, Behn, Astell, Pope, Swift, and Johnson.

3 Credits

WI HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2611 English Authors: Romantics to Contemporary

Course's selected readings range from Blake and the Romantic poets to contemporary figures such as Harold Pinter. Significant writers studied may include Wollstonecraft, Austen, Coleridge, Shelley, Keats, the Brownings, the Brontes, Hardy, Woolf, Yeats, Joyce, and Lawrence.

3 Credits

WI HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2620 American Authors: Through Dickinson

Course examines early history of American literature, including writings by indigenous peoples, explorers, and settlers. Readings may include works by Bradstreet, Wheatley, Franklin, Douglass, Emerson, Occum, Hawthorne, Melville, Harper, Dickinson, and Whitman.

3 Credits

WI HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2621 American Authors: Twentieth Century

Poetry, fiction, and drama in America from approximately 1877 to the present are studied. Significant writers studied may include James, Wharton, Hemingway, Cather, Chesnutt, Hurston, Stevens, Eliot, Faulkner, Welty, Wright, Bellow, and Barth.

3 Credits**WI HL**

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2630 World Literature: to 1660

Course covers major landmarks of world literature from its beginnings to approximately 1660. Literature from the Bible, poetry, and drama by such writers as Homer, Sophocles, Sappho, Dante, Cervantes, and Shakespeare are represented.

3 Credits**WI HL**

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2631 World Literature: Since 1660

Selected readings from world's great literature from approximately 1660 to the present are studied. Wide selection of writers may include Wordsworth, Pirandello, Sand, Beckett, Joyce, Flaubert, Camus, Kafka, and others.

3 Credits**WI HL**

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2634 Topics in Asian Literature

Course explores the literature of one or more East Asian or South Asian country, such as Japan, China, Korea, Vietnam, Thailand, Cambodia, India, or Tibet. Relevant socio-cultural traditions will be discussed along with specific texts. Work will be read in English translation where necessary. Students will write papers and create projects incorporating insights from their reading and discussion. Course is repeatable as topic changes.

3 Credits**GA Repeatable HL**

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2635 Topics in European Literature

European Literature is a rotating topics course offering students opportunities to study a range of European authors, movements, issues, trends, and periods. Topics may include Contemporary European Novel and East European Poetry. Course can be repeated as the topic changes.

3 Credits

Repeatable HL

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97 or COMPASS Placement Test score ≥ 97

52-2636 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists.

3 Credits

GA HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2636HN The Vietnam War in History, Literature and the Arts:Honors

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

Requirements 3.5 or Higher GPA

52-2638 Contemporary African Literature

Course represents exploration of contemporary African literature of several genres including poetry, drama, fiction, and

non-fiction. Selected readings address topics such as African religion and culture and the impact of colonialism and various liberation movements. Texts may include works by South African poet Dennis Brutus, historian Cheik Anta Diop, dramatist Wole Soyinka, and novelists Aye Kwei Armah and Chinua Achebe.

3 Credits

GA HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2639 Baseball in History and Literature: A Contested Narrative

This course will examine the dynamic cultural meaning of baseball in the United States, from the rise of the professionalism in the mid-19th century to the introduction of free agency and the rise of corporate competitions of the present. Through lectures, readings, and discussions on the history of baseball and analysis of the literary texts the sport inspires, students will explore issues of American identity and examine how sport can be a reflection of society as well as an instrument of change.

3 Credits

HL

52-2646 Native American Literature

Students read and discuss selected stories, novels, and poems by major Native-American writers and examine ways of looking at the world different from views based on assumptions of white culture. Characteristics of style, imagery, and narrative structure are discussed in connection with Native-American myth, history, and traditions.

3 Credits

PL HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I or ACT (American College Test) score ≥ 30

52-2647 Asian American Literature

A rotating topics course tracing the emergence and development of Asian American Literature. Course examines the artistic contributions of Asian American authors, and how they have explored issues of concern to Asian Americans. Topics may include Survey of Asian American Literature, Asian American Fiction, Asian American Theatre and Film, or others. Authors studied may include Maxine Hong Kingston, John Okada, Lan Samantha Chang, Philip Kan Gotanda, David Henry Hwang, and Diana Son.

3 Credits

PL Repeatable HL

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1122 Writing and Rhetoric II for Non-Native

Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1162 Writing and Rhetoric II- Service Learning

52-2650 Introduction to Women's Literature

Survey course engages students in an attempt to isolate and define a distinctly female tradition in literature. Course introduces students to style and content of women's fiction, poetry, drama, and non-fiction.

3 Credits

PL HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2655 Queer Literature

Course examines LGBTQ literary and cultural traditions in light of key concepts and insights drawn from queer theory. Consideration of writers such as Tony Kushner, Achy Obejas, Stephen McCauley, Judy Grahn, Paul Monette, Audre Lorde, James Baldwin, Rita Mae Brown, and John Rechy. Course may include earlier works such as Cather's *My Antonia* to explore queer themes not always addressed by other approaches to literature.

3 Credits

PL HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2660 Introduction to Shakespeare

Course introduces Shakespeare's work to students with little previous exposure. Course requires reading of selected major plays. Students learn about Shakespeare's theater and become familiar with many ideas of the English Renaissance. Readings may include *Romeo and Juliet*, *Hamlet*, and *The Tempest*.

3 Credits

HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2665 Dramatic Literature

Series of courses focuses on figures, periods, or movements in dramatic literature. Content includes modern American drama, which surveys twentieth-century American playwrights such as O'Neill, Odets, Heilman, Williams, Miller, Inge, and Hansberry, and experimental drama, which explores the development of experimental theater through figures such as Jarry, Beckett, Stein, Ionesco, Shepard, and Shange. Course is repeatable as topic changes.

3 Credits

WI Repeatable HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2665HN Dramatic Literature: Honors

This writing intensive course focuses on dramatic texts by contemporary minority playwrights. We will examine the emergence and development of ethnic American drama, looking at works by African American, Asian American, Native American, and Latino/a playwrights. We will investigate issues relating to the politics of self-representation, the ways hegemonic dominant beliefs discursively construct the Other, and the intersections between race, gender, and sexuality. We will attempt to answer some of the following questions: What is at stake in the representation of people of color and queer people on the American stage? How do issues of racial conflict and sexual politics inform the seemingly neutral domestic space of families and personal relations? What are the linkages between race and class in contemporary society, as depicted by these playwrights? By the end of this course, students will be able to think critically about issues of race, gender and sexuality in American drama, be conversant with theoretical issues of craft and practice in theater studies, and be able to speak and write in a sophisticated, articulate manner about literature in general, and contemporary ethnic American drama in particular. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

WI Repeatable HL

Requirements 3.0 GPA required

52-2670 Ancient Mythology

Course surveys myths and epics produced by ancient cultures such as the Sumarians, Babylonians, Assyrians, Egyptians, and Hebrews. The focus is on the stories, mythic structures, and literary and poetic forms of the myths as they symbolically express deep cultural values. Works studied may include the Sumarian Hymn to Inanna, The Egyptian Mysteries, The Epic of Gilgamesh, and the Kaballah.

3 Credits

HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2672 The Bible as Literature

Course studies literary qualities of the Bible with attention to its poetic and narrative modes. Instruction examines ways in which Biblical literary forms, themes, and images influence American and European literature.

3 Credits

HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2672HN The Bible as Literature: Honors

Course studies literary qualities of the Bible with attention to its poetic and narrative modes. Instruction examines ways in which Biblical literary forms, themes, and images influence American and European literature. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

Requirements 3.5 or Higher GPA

52-2675 Myth, Literature and Film

The courses in this series take a literary approach to the study of enduring mythological archetypes as they appear in literature and film. Rotating course topics include The Goddess, The Lover, The Magician, and The Warrior. Course is repeatable as topic changes.

3 Credits

Repeatable HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2680 Doing Time in America: An Interdisciplinary Approach

In this class, students will explore prison culture in America by examining the history and philosophy of prisons, and the way prisons are portrayed in literature, film, and television, including popular shows such as Prison Break and OZ. Given America's fascination with crime and the swelling number of incarcerated individuals (over two million in America), the class raises important questions and issues about poverty and privilege, punishment and redemption. Students will discuss the similarities between prisons and various dissimilar institutions (such as colleges) that also have their own language, rituals, and hierarchy. In addition to readings, screenings, and discussions, the class will host guest speakers (such as a prison guard, a former inmate, a public defender, and a prison minister) who work closely

with prison populations. Students will read one novel about crime and punishment in America, as well as articles, essays, stories, poems, prison narratives, song lyrics, and excerpts from longer works of both fiction and nonfiction about prisoners and life behind bars, as well as about the culture that surrounds those incarcerated.

3 Credits

PL HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2690 Literature on Film

Class concerns the relationship between written and filmed versions of a story, novel, or play. Course explores how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students acquire a basic vocabulary for discussing literature and film. Instructors may focus on a particular theme, such as the love story, fantasy, or mythology. Works studied have been as diverse as *The Color Purple* by Alice Walker, Shakespeare's *Hamlet*, and *2001: A Space Odyssey* by Arthur C. Clarke.

3 Credits

HU

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2691 Nonfiction Film As Literature

This class will explore nonfiction films in their relationship to nonfiction literature. What does it mean to speak of films as essays or memoirs or autobiographies? What is the relationship between text and image, fact, truth, and composition in films presenting themselves as nonfictional? We will also consider some nonfiction literature that invokes and plays off film. Filmmakers such as Ross McElwee, Spike Lee, Erroll Morris, Chris Marker, Barbara Hammer, Su Friedrich, Jonathan Caouette, and Spalding Gray will be considered.

4 Credits

HL

Requisites PREREQUISITES: 52-2900 Creative Nonfiction Workshop: Intermediate

52-2692HN Victorian Illustrated Poetry: Honors

In this seminar, we will focus on Victorian illustrated poetry and its dynamic interplay between image and word. We will consider the function and effect of illustration in general, and the special problematic associated with the visual interpretation of poetry. We will also pay attention to the illustrated book as a material object, a collaboration of many makers working within the context of particular human, institutional, and cultural relationships. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HL

Requirements 3.5 or Higher GPA

52-2695 Connections in Literature

Course features rotating topics that explore a particular theme, region, or interdisciplinary approach to literature. Specific topics included in this course are: Journalists as Authors, Literature of Place, Family in Literature, Twentieth-Century Literature of the Environment, Literature of the Vietnam War, and Chicago in Literature. Course is repeatable as topic changes.

3 Credits

Repeatable HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 ACT (American College Test) score ≥ 30

52-2697 Literary Genres

Series of courses focuses on specific literary genres, sub-genres, or modes. Specific courses include Detective Fiction, American Autobiography, American Short Story, and Magical Realism. Course is repeatable as topic changes.

3 Credits

Repeatable HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2700 Topics in Literature

Series is for new courses that deal with specific topics, themes, or types of literature. Topics that have been offered in past semesters include The Blues as Literature, Literature of the Holocaust, Literature of the Occult, and Sherlock Holmes. Course is repeatable as topic changes.

3 Credits

Repeatable HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2701 The Literature of HIV/AIDS: Service Learning

The Literature of HIV/AIDS: Service Learning explores the subject of HIV/AIDS through a variety of literary texts as well as through involvement in service. Students read and write about poetry, fiction, nonfiction and drama and investigate the different ways in which literature has intervened in representations of HIV/AIDS. Students will also volunteer at community agencies such as Howard Brown Health Center that address issues of awareness, prevention, and the needs of those living with HIV/AIDS. Using an ethnographic approach, students incorporate their own experiences as volunteers into their discussion and writing about the discourses and representations of HIV/AIDS.

4 Credits

HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or COMPASS Placement Test score ≥ 97

52-2707 Spike Lee and August Wilson

This course examines the relationship between the written and filmed versions of a story, novel, or play. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African-American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 Credits

PL HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2708 Science Fiction

Course explores the emergence of science fiction, especially from the late nineteenth century to the present, with some attention to the cultural and historical issues that shaped its development. The relationships among literary, film, and other expressions of science fiction will also be considered.

3 Credits

HL

52-2712 Blues as Literature

Course reviews historical definitions of blues and explores how various literary and cinematic genres employ blues' elements to create art. While studying different types of blues and blues literature, students will understand how blues is increasingly called into service as a critical tool. Bukka White, Son House, Robert Johnson, Charles Patton, Memphis Minnie, Victoria Spivey, Willie Dixon, Bessie Smith, Muddy Waters, Richard Wright, Gwendolyn Grooks, John Edgar Wideman, Ann Petry, and Willard Motely are among the literati studied in this course.

3 Credits
PL HL

52-2717 Singleton & Hughes

This course examines the relationship between the written and filmed versions of a story, novel, play, or poetry. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 Credits
PL HL

52-2719 Fantasy Literature

The course will examine the works of J.R.R. Tolkien, focusing on their thematic structure, stylistic features, and rhetorical strategies. It will analyze their relationship to the Fantasy Literature which preceded and succeeded them and the context of the socio-political milieu in which they were written. It will also explore the interpretation of the texts, especially *The Lord of the Rings*, in their post-publication manifestations in the various media.

3 Credits
Repeatable HL

52-2725J Zombies in Popular Media

This course explores the history, significance, and representation of the zombie as a figure in horror and fantasy texts. Instruction follows an intense schedule, using critical theory and source media (literature, comics, and films) to spur discussion and exploration of the figure's many incarnations. Daily assignments focus on reflection and commentary, while final projects foster thoughtful connections between student disciplines and the figure of the zombie.

*In 2012, this course will meet face-to-face during J-session, and then students will continue working and meeting online during Spring semester in order to receive the 3 credits. For more information, contact the instructor.

3 Credits
HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2751 Literature and Visual Culture

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, the posthuman. The class will emphasize students' critical writing as a creative process.

3 Credits

HL

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or ACT (American College Test) score ≥ 30

52-2753 Literature and the Culture of Cyberspace

Students consider representations of cyberspace in literature and explore themes such as cyberspace and postmodernism; virtual reality; the posthuman; and definitions of space, time, and identity. Authors studied may include William Gibson, Jeanette Winterson, Shelley Jackson, Michael Joyce, and Stuart Moulthrop.

3 Credits

HL

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-2753HN Literature and the Culture of Cyberspace: Honors

Students consider representations of cyberspace in literature and explore themes such as cyberspace and postmodernism; virtual reality; the posthuman; and definitions of space, time, and identity. Authors studied may include William Gibson, Jeanette Winterson, Shelley Jackson, Michael Joyce, and Stuart Moulthrop.

3 Credits

HL

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1111 Writing and Rhetoric I - Enhanced or COMPASS Placement Test score ≥ 97

Requirements 3.50 g.p.a. or higher

52-2760 Introduction to Post Colonial Literature

Course provides an introduction to post-colonial literature.

3 Credits

GA HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97

52-2761 Introduction to U.S. Latino/a Literature

Course provides an introduction to U.S. Latino/a Literature.

3 Credits

PL HL

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97

52-2801 Writing for the Workplace

This course is a workshop and seminar in which students practice forms of writing that are common in professional contexts. Examples include business correspondence, job application materials, proposals, and reports. Other communication and collaboration practices that occur in the workplace may also be covered, such as group work and oral presentation. The course will teach students to consider audience, purpose, document design, and language use in all the texts they produce.

3 Credits

WI

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2802 Writing for the World Wide Web

This course offers students practical experience in creating, editing, and evaluating a variety of forms common to the World Wide Web. Readings from and about the web's many textual genres sponsor a series of writing assignments focused on blogging, social media, and other forms of user-provided content. Students will learn composition, design, and delivery strategies that can make their work distinctive in the crowded public forum of the Web. Technical and/or programming skills are not required.

3 Credits

WI

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2803 Literary Magazine Production: South Loop Review

3 Credits

Repeatable

Requisites PREREQUISITES: 52-1603 Introduction to Creative Nonfiction or 52-1900 Creative Nonfiction Workshop: Beginning

52-2809 Introduction to Writing Satire and Parody

Course presents an in-depth analysis of twentieth-century satire and parody from several disciplines, including works written for film, television, print media, and fiction. Students write short comedic pieces that exemplify the various types of satire and parody covered in the course. Over the first eight weeks, students deconstruct many different genres to create original works that celebrate these source materials. The last seven weeks of the course revolve around the creation of a full-length script for an original parody of satire.

3 Credits

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2814 Writing Comedy

Course provides overview of various aspects of writing comic prose, including writing for growing field of business humor. Students learn how to structure the comedic scene and are introduced to various comedic forms, including parody and satiric humor.

3 Credits**WI**

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2816 Reviewing the Arts

Students are introduced to fundamental critical skills necessary for a sensitive reading of works in different art forms such as drama, fiction, painting, photography, and cinema. Students write reviews of concerts, plays, films, and gallery exhibitions and try to produce writing of publishable quality.

4 Credits**WI HU**

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2816HN Reviewing the Arts: Honors

Students are introduced to fundamental critical skills necessary for a sensitive reading of works in different art forms such as drama, fiction, painting, photography, and cinema. Students write reviews of concerts, plays, films, and gallery exhibitions and try to produce writing of publishable quality. This is an Honors class. In addition to other possible prerequisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

4 Credits

WI HU

Requirements 3.5 or Higher GPA

52-2832 Creative Non-Fiction: Journal Writing

Course offers students structured exploration of journal writing techniques. Students develop journal writing as a powerful means of self-exploration and self-expression. Course also examines ways personal writing can become public writing within genre of creative nonfiction.

3 Credits

WI

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2833 Creative Non-Fiction: Writing Theory

Course is designed for students who are interested in writing critical, academic non-fiction. Content examines how the theorizing of writing by writers and philosophers has changed our perception not only of the act of writing, but also our identities as subjects of language.

3 Credits

WI

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-2834 Creative Non-Fiction: Writing Memoir

This course will focus on writing memoir, a sub-genre of Creative Nonfiction. Class will be exposed to a variety of readings and will develop greater understanding and appreciation of memoir as a form of Creative Nonfiction writing. Creative techniques for writing and crafting memoir, including approach and selecting a topic, research, organization, and stylistic and creative concerns, will be explored. Students will also become familiar with how to pursue publishing their work.

3 Credits

Requisites PREREQUISITES: 52-1900 Creative Nonfiction Workshop: Beginning

52-2835 Creative Non-Fiction: Queer Writings

This is a creative nonfiction writing workshop developing themes related to gender issues. Students read and write creative nonfiction material focusing on gay, lesbian, bisexual, and transgender material.

3 Credits

WI PL

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

52-2836 Creative Non-Fiction: Travel & Food Writing

Students would read and critique travel and food writing, be required to write short essays and reviews in both subjects, and select one of the two areas for a final, more in-depth paper/project. Students would study the language, style, elements, and forms specific to writing in various genres (reviews, essays, guides, creative nonfiction, etc., that focus on the subject.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

52-2844 Creative Nonfiction: Writing Memoir II

This class will focus on an advanced level of writing memoir as a sub-genre of Creative Nonfiction. This class will build on the level one memoir class, with students expected to expand the range and sophistication of their work. Students will research, re-envision and expand upon theme and form in memoir. Students will read memoirs and develop a critical discourse and understanding of memoir as a narrative form. Students will investigate the various placements of the memoir form in the literary marketplace.

3 Credits

Requisites PREREQUISITES: 52-2834 Creative Non-Fiction: Writing Memoir

52-2900 Creative Nonfiction Workshop: Intermediate

Intermediate class in writing creative nonfiction. This class will build on the introductory workshop, with students expected to expand the range and sophistication of their work. Students will read works of nonfiction and present their work to the rest of the class in a workshop format.

3 Credits

Requisites PREREQUISITES: 52-1900 Creative Nonfiction Workshop: Beginning

52-3100 Writing Center Theory and Practice

Course covers basics of peer tutoring in writing skills. Emphasis is on developing skills in the following areas: 1) peer tutoring techniques and interpersonal communication, 2) writing process--critical analysis, 3) error identification--grammar and punctuation, 4) writing across the curriculum. Students often begin peer tutoring early in the semester, and the dynamics of the sessions are analyzed and discussed in class. This is a hands-on course, combining Writing Center theory and practice. Successful students of this course tutor their peers in Columbia's Writing Center.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3500 Poetry Workshop: Advanced

Students are encouraged to write poetry of the very highest quality. Workshop format makes use of in-class writing exercises and discussions of student work. Students become familiar with a wide range of models and formal strategies.

3 Credits**Repeatable**

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II and 52-2500 Poetry Workshop: Intermediate or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English and 52-2500 Poetry Workshop: Intermediate or 52-1162 Writing and Rhetoric II- Service Learning and 52-2500 Poetry Workshop: Intermediate or 52-1152 Writing and Rhetoric II and 52-2500 Poetry Workshop: Intermediate

52-3510 Poetics

Craft and process course combines the writing of poetry by advanced students with the study of theory and poetics. As the result of reading works of criticism as well as poems that have been influenced by such critical inquiry, students are able to examine and articulate their own craft.

3 Credits**WI**

Requisites COREQUISITES: 52-3500 Poetry Workshop: Advanced

52-3520 Undergraduate Thesis Development Seminar

Capstone course for Poetry majors focuses on the writing, revisions, and compilation of a chapbook-length poetry manuscript suitable for publication or submission for a graduate school application.

3 Credits

Requisites PREREQUISITES: 52-3500 Poetry Workshop: Advanced

52-3603 Readings in Nonfiction

The Readings in Nonfiction Literature class is designed to explore a variety of subjects in nonfiction, and topics of classes offered might include readings in the essay, twentieth century nonfiction, feminist readings in nonfiction, queer nonfiction, graphic novel memoirs, single or double author courses (Baldwin's Essays, or Montaigne and Bacon), etc. The class will change from semester to semester. The class will explore what makes a work of nonfiction specific to its genre and how writers establish their voices in nonfiction.

3 Credits**Repeatable**

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II and 52-1603 Introduction to Creative Nonfiction or 52-1162 Writing and Rhetoric II- Service Learning and 52-1603 Introduction to Creative Nonfiction or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English and 52-1603 Introduction to Creative Nonfiction or 52-1112 Writing and Rhetoric - Enhanced II and 52-1603 Introduction to Creative Nonfiction

52-3610 Topics in the Novel

Rotating topics course examines origins and development of the novel in British, American, World, Postcolonial, or other contexts. Consideration of narrative form and style in light of related historical, aesthetic, and cultural factors. Course is repeatable as topic changes.

3 Credits**WI Repeatable HL**

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3610HN Topics in the Novel: Honors

Rotating topics course examines origins and development of the novel in British, American, World, Postcolonial, or other contexts. Consideration of narrative form and style in light of related historical, aesthetic, and cultural factors. Course is repeatable as topic changes.

3 Credits**WI Repeatable HL**

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

Requirements 3.5 or Higher GPA

52-3642 African American Literature

Series of courses focuses on African-American literature. African-American Women Writers examines figures such as Harriet Wilson, Frances Harper, Nella Larsen, Zora Neale Hurston, Ann Petry, Toni Morrison, and Terry McMillan. African-American Novel examines novelists such as James Weldon Johnson, Richard Wright, James Baldwin, Toni Morrison, Ralph Ellison, and Zora Neale Hurston. Course is repeatable as topic changes.

3 Credits

WI PL Repeatable HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3643 Issues in African and African American Studies

Course offers focused, in-depth study of a significant issue or issues in African and African-American literary and cultural production. Students will read, discuss, research, and write about the issues. Course includes readings in theory as well as literature and may include examples from disciplines such as art, film, and music. Representing the African in the New World focuses on such writers as Houston Baker, Jacques Derrida, Brenda Dixon Gottschild, Toni Morrison, and others. Course is repeatable as topic changes.

3 Credits

GA Repeatable HL

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

52-3644 U.S. Latino Literature

Course examines short stories, poems, and novels dealing with bicultural experience of those from different parts of Latin America, Mexico, the Caribbean, and South and Central America. Course is for students who want to learn more about Hispanic culture in the U.S. as well as for those who want to learn more about their own culture.

3 Credits

WI PL HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3645 Slave Narrative as Documentary

Course examines literary and cinematic traditions in which slave narratives and African-American documentary film share rhetorical, artistic and political purposes. Course demonstrates how slave narratives and documentary film functioned at the forefronts of the 20th century socio-cultural activism for the redress of inequalities. Through written text and cinema-graphic arguments, the course explores how slave narratives served as analogs to American literary conventions and how documentary films continue to inform popular and critical literary texts and images. This course is a critical research course that informs and supports the goals and objectives of Writing & Rhetoric I and II foundational courses within the English Department.

3 Credits

PL HL

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

52-3646 Contemporary Native-American Novel

Course explores several important novels published since 1965 by Native-American writers. These writers employ fresh approaches in contrast to traditional linearity of novel form. Readings include works by such writers as Sherman Alexie, N. Scott Momaday, James Welch, Louise Erdrich, Leslie Marmon Silko, Gerald Vizenor, Linda Hogan, and Paula Gunn Allen.

3 Credits

WI PL HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3650 Women Writers

Series of courses explores women writers. Southern Women Writers considers myths and realities of American South in light of regionalism and socioeconomic, racial, and religious factors. Writers may include Welty, O'Connor, Walker, McCullers, Porter, Settle, Mason, and Humphreys. Contemporary course focuses on writers who examined woman's place in culture and who helped shape new attitudes toward women. Representative artists may include Atwood, Lessing, Oates, Morrison, Wasserstein, and Churchill. Course is repeatable as topic changes.

3 Credits

PL Repeatable HL

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

52-3660 Shakespeare

Series of courses examines Shakespeare's works in their literary, historical, and artistic contexts. Shakespeare: Tragedies may include Hamlet, Othello, King Lear, and Macbeth. Shakespeare: Comedies may include The Comedy of Errors, Twelfth Night, Measure for Measure, and The Tempest. Shakespeare: Histories focuses on Shakespeare's dramatization of English history from Richard II to Richard III. Shakespeare: Political Plays considers some histories and plays such as Julius Caesar and Coriolanus. Course is repeatable as topic changes.

3 Credits

WI Repeatable HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3670 Romantic Poets

Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron receive attention in study of major Romantic poets. Students examine major complete works by these important figures and may look at portions of longer works such as The Prelude and Don Juan.

3 Credits

WI HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3671 Modern British and American Poetry

The work of Gerard Manley Hopkins, W.B. Yeats, Ezra Pound, T.S. Eliot, Robert Frost, Langston Hughes, Marianne Moore, William Carlos Williams, Wallace Stevens, W.H. Auden, and others is read in this survey of the Modernist period, 1900-1945. The course also provides an introduction to Postmodernism.

3 Credits

HL

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II and 52-1602 Introduction to Poetry or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English and 52-1602 Introduction to Poetry or 52-1152 Writing and Rhetoric II and 52-1602 Introduction to Poetry or 52-1162 Writing and Rhetoric II- Service Learning and 52-1602 Introduction to Poetry

52-3672 Contemporary American Poetry

Works of poets such as Roethke, Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, Brooks, and others are read and discussed in survey of post-modernist period, 1945 to present. Course also examines rise of important movements such as projectivism, the Beats, the New York School, Confessional Poetry, Surrealism, Feminism, the New Formalism, and Multiculturalism.

3 Credits**WI HL**

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3675 Poetry and Jazz

This class will explore ways in which the creative impulses and procedures of jazz—a music of intense emotion, imagination (intuitively structured improvisation), and energy (fresh, vital rhythms and instrumental colors)—have inspired and intensified modern poetry. We will listen to jazz on record, read examples of poetry inspired by jazz, discuss their common social and cultural contexts, and discover how music may influence poetry's subject, language, sound, and form. No previous knowledge of jazz is required for this course.

3 Credits**PL HL**

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

52-3690 Seminar in Literature

Advanced study focusing on selected writers, issues, trends, or movements in literature. Course may address American, British, and / or world literatures. Course repeatable as topic changes.

3 Credits**WI Repeatable HL**

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3691 Nonfiction Film As Literature

This class will explore nonfiction films in their relationship to nonfiction literature. What does it mean to speak of films as essays or memoirs or autobiographies? What is the relationship between text and image, fact, truth, and composition in films presenting themselves as nonfictional? We will also consider some nonfiction literature that invokes and plays off film. Filmmakers such as Ross McElwee, Spike Lee, Erroll Morris, Chris Marker, Barbara Hammer, Su Friedrich, Jonathan Caouette, and Spalding Gray will be considered.

4 Credits**HL**

Requisites PREREQUISITES: 52-2900 Creative Nonfiction Workshop: Intermediate

52-3692 Proseminar in Literature

Course provides an advanced, intensive study of selected authors, issues, or movements in literature for students in creative writing (Creative Nonfiction, Fiction, Playwriting, Poetry). Course is repeatable as topic changes.

3 Credits

WI Repeatable HL

Requisites PREREQUISITES: 52-112 and 55-4102 Fiction Writing II or 52-112 and 55-4310 Playwriting Workshop II or 52-112 and 52-2500 Poetry Workshop: Intermediate or 52-112 and 52-2900 Creative Nonfiction Workshop: Intermediate

52-3755 Literature and Gaming

Students explore how game play and game design foster intersections between literary and technological approaches to representing human experience. Course may address theories of representation and simulation, relationships between print and digital cultures, and the implications of digital media for literary interpretation. Emphasis on collaborative student projects built around selected literary texts. Technology/gaming background not required, although students should have basic computer literacy. Course theme may change from term to term. Course repeatable as theme changes.

3 Credits

HL

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

52-3798 Independent Project: Literature

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

1-6 Credits

Repeatable

Requirements Permission of Instructor

52-3801 Writing for New Media

Students produce and collaborate on new media projects with an emphasis on writing for online environments. Course addresses strategies and technologies used for new media composition as well as the cultural factors which shape new media communications. Issues covered may include the relationship between print and digital culture, content

licensing, perspectives on authorship, and the various uses of digital text. No prior experience in new media technology is required.

3 Credits

WI

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3803 Publishers and Writers Seminar

Course explores the business of writing for publication while students polish manuscripts for submission. Students develop articles, essays, and reports while dealing with a variety of such publishing structures as newsletters, corporate reports, and memos.

3 Credits

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3804 Writing, Language, and Culture Seminar

In this course, students will study issues surrounding language, writing, and representation, and produce substantial, complex writing and research projects as they work to build skills in research, prose style, editing, and design. Topics will include public debates such as the English Only movement and the politics of immigration, Ebonics and language education, the effects of media representations in public health, or the influence of digital culture on writing and literacy. Overall, the course heightens student awareness of the power of writing and representation to shape the way we produce and are produced by the world around us.

3 Credits

WI Repeatable

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

52-3888 Internship: Professional Writing

Internships provide advanced students with the opportunity to gain work experience in a professional writing-related area of concentration or interest while receiving academic credit toward their degrees.

1-6 Credits

Repeatable

52-3898 Independent Project: English

An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

1-6 Credits

Repeatable

Requirements Permission of Instructor

52-3900 Creative Nonfiction Workshop: Advanced

An advanced class in writing creative nonfiction. This class will build on the intermediate workshop, with students expected to have attained a certain mastery in the writing of nonfiction. Students will read works of nonfiction and participate in presenting their work to the rest of the class in a workshop format.

3 Credits

Repeatable

Requisites PREREQUISITES: 52-2900 Creative Nonfiction Workshop: Intermediate

52-3910 Form and Theory of Nonfiction

A class in the craft and theory of different forms of creative nonfiction. Students might write autobiographical essays, journals, prose poetry, letters, biographical pieces, and experimental kinds of prose that are hybrids, or invented forms. The class may also focus on a certain kind of nonfiction writing, such as writing queer nonfiction, or the experimental essay. Some of this work will be discussed in the workshop format. Students will also read different theoretical works that discuss the nature of nonfiction literature.

3 Credits

Repeatable

Requisites PREREQUISITES: 52-2900 Creative Nonfiction Workshop: Intermediate

52-3920 Nonfiction Workshop: Thesis

3 Credits

Requisites PREREQUISITES: 52-3900 Creative Nonfiction Workshop: Advanced

52-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting

academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits

Repeatable

Requirements Department Permission

52-4502 Literary Magazine Editing: Columbia Poetry Review

Course teaches students basic principles of literary magazine editing. Students act as editors, readers, and assistants for the English Department's award-winning poetry annual Columbia Poetry Review, learning the fundamentals of editorial selection. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

3 Credits

Requisites PREREQUISITES: 52-112 and 52-1500 Poetry Workshop: Beginning and 52-1602 Introduction to Poetry

Requirements Department Permission

52-4503 Literary Magazine Production: Columbia Poetry Review

Course teaches students basic principles of magazine production. Students act as editors and assistants for the poetry annual Columbia Poetry Review, learning the fundamentals of editorial selection, copyediting, proofreading, design, production, and distribution.

3 Credits

Requisites PREREQUISITES: 52-1500 Poetry Workshop: Beginning and 52-1602 Introduction to Poetry and 52-112

Requirements Department Permission

52-4531 Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

3 Credits

Repeatable HL

Requisites PREREQUISITES: 52-2500 Poetry Workshop: Intermediate and 52-1602 Introduction to Poetry

52-4671 Modern British and American Poetry

The work of Gerard Manley Hopkins, W.B. Yeats, Ezra Pound, T.S. Eliot, Robert Frost, Langston Hughes, Marianne Moore, William Carlos Williams, Wallace Stevens, W.H. Auden, and others is read in this survey of the Modernist period, 1900-1945. The course also provides an introduction to Postmodernism.

3 Credits

HL

Requisites PREREQUISITES: 52-1602 Introduction to Poetry and 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning and 52-1602 Introduction to Poetry or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English and 52-1602 Introduction to Poetry or 52-1112 Writing and Rhetoric - Enhanced II and 52-1602 Introduction to Poetry

52-4690 Seminar in Literature

Students in this advanced seminar will study a selected author or group of authors in depth. Course is repeatable as topic changes.

3 Credits

Repeatable

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II and 52-1602 Introduction to Poetry or 52-1162 Writing and Rhetoric II- Service Learning and 52-1602 Introduction to Poetry or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English and 52-1602 Introduction to Poetry or 52-1112 Writing and Rhetoric - Enhanced II and 52-1602 Introduction to Poetry

52-5502 Literary Magazine Editing: Columbia Poetry Review

Course teaches students basic principles of literary magazine editing. Students act as editors, readers, and assistants for the English department's award-winning poetry annual Columbia Poetry Review, learning the fundamentals of editorial selection. This includes the processing and managing of submissions, editorial discussions of submitted material, editorial correspondence (rejections and acceptances), ordering of the final manuscript, and preparation of the electronic manuscript for typesetting.

3 Credits

Requirements Department Permission

52-5503 Literary Magazine Production: Columbia Poetry Review

Course teaches students basic principles of magazine production. Students act as editors and assistants for the poetry annual Columbia Poetry Review, learning the fundamentals of editorial selection, copyediting, proofreading, design, production and distribution.

3 Credits

Requirements Department Permission

52-5531 Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

3 Credits**52-5671 Modern British and American Poetry****3 Credits****52-5690 Seminar in Literature**

Students in this advanced seminar will study a selected author or group of authors in depth. Course is repeatable as topic changes.

3 Credits**52-6110 Graduate Thesis Development**

Students in this course will complete the first draft of the thesis required for graduation and prepares students to work with their thesis advisor. Course includes revising and arranging the manuscript, analyzing first books of poetry and the marketplace, and composing the critical essay.

3 Credits

Requisites PREREQUISITES: 52-6500 MFA Poetry Workshop or 52-6500 MFA Poetry Workshop

52-6120 Graduate Thesis Work

One-on-one intensive revision of the book-length thesis manuscript and/or critical essay required for graduation with an MFA in Poetry. Repeatable once.

1 Credits

Requisites PREREQUISITES: 52-6500 MFA Poetry Workshop and 52-6500 MFA Poetry Workshop
COREQUISITES: 52-6110 Graduate Thesis Development

52-6150 Composition Theory and Praxis

Graduate students in poetry read current composition theory and discuss the specifics of writing classroom praxis in order to prepare to teach first-year composition courses.

3 Credits

Requirements Grad MFA Poetry Majors

52-6500 MFA Poetry Workshop

Students are encouraged to write poetry of the very highest quality. Workshop format makes use of reading assignments, writing exercises, and critique of student work. Students are expected to become familiar with a wide range of models and formal strategies.

3 Credits

52-6531 Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments.

3 Credits

52-6674 The Metaphysical Poets

The metaphysical and Cavalier poets of the early 17th century wrote intense lyric reflections on human experience that exerted influence well into the 20th century. Their rationalist perspectives on life and death, love and fear, faith and doubt, and other enduring human concerns were articulated in carefully-elaborated, at times dissonant, figures and images. We will study the techniques, aesthetics, and influence of poets such as Donne, Herbert, Lanyer, Vaughan, Crashaw, Wroth, Jonson, Herrick, Suckling, and Marvell.

3 Credits

52-6690 Graduate Seminar in Literature

Graduate-only advanced seminar in literature focuses on one author or a group of authors. Course is repeatable as topic changes.

3 Credits

52-6898 Independent Project: English

1-6 Credits

52-6900 Graduate Workshop in Nonfiction

This workshop will focus on the writing of essays and related forms. It will use the workshop model of producing and sharing student work intensively, and along with the generation of student work also involve reading contemporary and classic works of nonfiction.

3 Credits

52-6910 Form and Theory of Nonfiction

3 Credits

52-6940 History of the Essay

Seneca to Montaigne to Alice Meynell to Simone Weil, etc . . . a linear, disjunctive, or creative tour into the heart of the essay. This class will explore the essay in its historical and theoretical forms and development. The class will spend considerable time on the classical essay, but also look deeply at the protean shapes the essay can take, the different ways it makes its lyrical and intellectual possibilities manifest.

3 Credits

52-6941 Topics in Nonfiction

3 Credits

Fashion Studies

27-1600 Garment Construction I

This course is an introduction to basic sewing and construction skills. Fabric definition, construction, and function are studied. Students learn hand sewing and finishing, machine operation, and primary machine maintenance. Students are required to create and complete garments.

3 Credits

27-1610 Fundamentals Fashion Design

This course introduces students to the fundamental aspects of fashion design. Students will learn the basic tools for designing a fashion collection. This includes fashion drawing, visual presentation techniques, generating themes and color palettes, design development, use of textiles and trend and market research. In addition, social, historic and artistic influences on fashion design will be studied.

3 Credits

27-1620 Fundamentals of Textiles

This course demonstrates the interrelationship between textiles and clothing design. It explores the importance of the textile industry to the fashion industry. Students acquire understanding of fibers, fabrics, manufacturing techniques, trends, definitions, and uses of textiles applied to both industries. Laws governing uses, liabilities, treatment, standards, and labeling are discussed.

3 Credits

27-1910 Introduction to Fashion Business

This course covers workings and interrelationships of various industries and services that compose the fashion business. Instruction offers a comprehensive overview of enterprises involved in design, production, and distribution of men's, women's, and children's apparel and accessories. Students learn about varied career opportunities in the fashion field and how to make business decisions, recognize and solve problems, and maximize opportunities. Skills learned in this course prepare students for advanced courses in the curriculum.

3 Credits

27-1920 Visual Merchandising

This course provides the practical application of concepts taught in the Management Department's marketing and merchandising courses. Students interested in retail management learn how to create visual displays and present merchandise effectively. This knowledge can lead to specific careers in visual merchandising and is beneficial for the retail manager to use in the functions of management.

3 Credits

27-1925 Fashion Show Production

This course introduces fashion show planning and implementation techniques. Students have an opportunity to observe a retail fashion show in its planning stages.

2 Credits

27-1930 Clothing and Society

This course focuses on the socio-cultural significance of dress and appearance. Course offers a framework for interpreting the meaning of dress as behavior and as a communication system. It may fulfill the Context requirement for the Fashion/Retail Management concentration.

3 Credits

27-1935 Ethnic Dress

This course examines dress and adornment practices of folk societies, ethnic groups, and indigenous populations. Students analyze psychological, social, and symbolic functions of these costumes. Unique, colorful costumes are explored as design inspirations or influences for present day fashions. Course includes in-depth study of costumes representative of the multicultural Chicago community.

3 Credits

27-1936J Fashion in the Global Economy

This course is a study tour to Ecuador, South America. Course will take students to the capital city of Quito, as well as to the city of Otavalo to visit and work with clothing manufacturer Winter Sun. The goals of this program are to increase students' global awareness and to help prepare them for professional employment in the ever-changing international sectors of fashion such as merchandising, management and marketing.

3 Credits

Repeatable

Requirements 90 Enrolled Hours

27-1937 Century of Design

This course examines designers' marketing and merchandising strategies and considers how they have shaped the fashion retail industry. Course provides an in-depth study of fashion designers of the late 19th and 20th centuries and their impact on modern business practices. Instruction covers the evolution of fashion designers from Charles Worth to Alexander McQueen and their influence on the industry.

3 Credits

27-2175 Fashion History Survey

This course examines fashion through the centuries and the historic relationship among clothing, painting, interior and architectural design, literature and music, and social forces such as economics, politics, industry, labor, and resources.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern or 27-1610 Fundamentals Fashion Design

27-2176 Contemporary Fashion

This course allows students to study the modes and manners of dress and the arts reflected in society, from Dior's New Look of 1947 to the present. Curriculum covers historic events, social movements, music, painting, sculpture, artists, celebrities, fads, and how they are reflected in clothing and individual dress of the times. Emphasis is on dress of today, why it is worn, and what it reflects from the past, present, and future.

3 Credits

27-2600 Garment Construction II

This course presents more complex and specialized manufacturing techniques in clothing construction. Applications of skills, organization, and evaluation of the manufacturing process and acquired methodology are developed, discussed, and demonstrated. The importance of fiber and fabric to clothing manufacturing continues to be examined, and specific fabric relationships and construction problems are explored. Emphasis is on development of a quality product.

3 Credits

Requisites PREREQUISITES: 27-1600 Garment Construction I

27-2601 Patternmaking: Flat Pattern

This course covers pattern-making skills to produce completed patterns for garments, emphasizing flat pattern techniques such as drafting from measurements, industrial blocks, pattern manipulation, and professional pattern finishing.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 27-1600 Garment Construction I and 27-1610 Fundamentals Fashion Design

27-2602 Patternmaking: Draping

This course teaches the production of sculptural patterns. Students apply fabric to a 3-D form as a garment and then transfer it to a flat pattern. Students develop organized pattern-making skills and apply them to finished original designs. Complete pattern production methods are explained; professional standards are stressed.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 27-1600 Garment Construction I and 27-1610 Fundamentals Fashion Design

27-2603 Fashion Illustration I

This course establishes a thorough foundation in fashion illustration, which covers fashion figure and garment interpretation. Students study and develop the basic structure unique to fashion figure and its characteristics, history, stylization, influence, and use in fashion illustration. Students learn to interpret draping quality and surface texture of fabric. Individual interpretation and creative drawing skills are emphasized.

3 Credits

Requisites PREREQUISITES: 22-1210 Drawing I

27-2610 Fashion Design: Concepts

This course uses a scaffolding of design theory, research, and reflective practice to explore various aspects of fashion design with an emphasis on process, context, conceptualization and creativity. Of particular focus is the development of good design practice and the generation of original and innovative concepts relative to fashion, structure, and the body.

3 Credits

Requisites PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 27-1610 Fundamentals Fashion Design and 27-2603 Fashion Illustration I

27-2620 Textile Fabrication and Surface Techniques

This course explores creation and embellishment of fabrics. History and uses of fabrics are studied and applied to design assignments. Students learn weaving, knitting, and felting techniques to produce samples of various fabrics. Students study and utilize fabric embellishment, such as quilting, beading, printing, and painting.

3 Credits

Repeatable

Requisites PREREQUISITES: 27-1620 Fundamentals of Textiles

27-2621 Millinery: Hats and Beyond

This course introduces students to the design and construction of hats. 3-D design principles and hatmaking techniques are studied and applied to wearable and non-wearable creations. Students learn basic skills of millinery construction through the methods of patterned and blocked forms. Students also learn glove construction.

3 Credits

27-2623 Workshop in Fashion

This course offers focused workshops in a specific area of fashion design that lie outside of permanent course offerings. Each semester this course covers different material within the framework of an intensive workshop environment that aims to help enrich student learning and complement the core curriculum.

1 Credits

Repeatable

Requisites PREREQUISITES: 27-1600 Garment Construction I and 22-1102 History of Art II: Renaissance to Modern and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 22-1230 Fundamentals of 3-D Design and 27-1610 Fundamentals Fashion Design

27-2630 Italian Fashion: Multiplicity in Design

3 Credits

Requisites PREREQUISITES: 27-1610 Fundamentals Fashion Design

27-2631LDM Fashion and the Built Environment

3 Credits

Repeatable

27-2915 Fashion Product Evaluation

This course provides the foundation of professional vocabulary used in the fashion industry. Students learn to identify garment components, evaluate construction techniques, estimate production costs, and integrate these fundamentals into fashion management applications. Skills learned in this course prepare students for advanced courses in the curriculum: Merchandise Management (27-3910) and Decision Making: Fashion/Retail Management (27-3970).

3 Credits

Requisites PREREQUISITES: 27-1610 Fundamentals Fashion Design and 27-1910 Introduction to Fashion Business or 27-1600 Garment Construction I

27-2940 Retail Management

This course teaches students how to recognize the steps needed to develop a retail operation, analyze business situations and apply solutions based on sound management theory, and examine the processes involved in maintaining a successful retail establishment.

3 Credits

Requisites PREREQUISITES: 28-1110 Introduction to Management

27-3600 Advanced Garment Construction

This course presents an advanced study of construction and design devoted to tailored clothing. Course covers detailing, layering, and sculpturing of tailored garments. Students demonstrate tailoring techniques in theory and practice by working on various problem-solving assignments. Historic influences on design, technology, and development of tailored clothing are noted.

3 Credits

Requisites PREREQUISITES: 27-2600 Garment Construction II

27-3601 Advanced Patternmaking: Flat Pattern

This course teaches students to create patterns for specific design problems integrating the knowledge of flat pattern methods. Course work requires research of historic patterns, pattern development, and modern industrial methods.

Students must demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects.

3 Credits

Requisites PREREQUISITES: 27-2601 Patternmaking: Flat Pattern and 27-2610 Fashion Design: Concepts

27-3602 Advanced Patternmaking: Draping

This course teaches students to create patterns for specific design problems integrating knowledge of draping methods. Students demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects.

3 Credits

Requisites PREREQUISITES: 27-2601 Patternmaking: Flat Pattern and 27-2602 Patternmaking: Draping

27-3603 Fashion Illustration II

This course includes advanced application of fashion illustration in forms of communication such as advertising, marketing, and designing of clothing. Students demonstrate further development of individual interpretation and stylization of fashion illustration in various problem-solving assignments. Refinement of drawing and conceptual skills is stressed.

3 Credits

Requisites PREREQUISITES: 27-2603 Fashion Illustration I

27-3605 Fashion Styling: Designer

This course brings together Fashion Design, Fashion Business, and Photography students who work on real-world situations that bring original fashion designs to the marketplace. Emphasis is on promotion and media strategies in a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning. Cross-listed with 27-3960 Fashion Styling: Business and 23-3410 Fashion Photography Collaboration: Photographer, Designer, and Manager (Photography).

3 Credits

27-3610 Fashion: Theory & Practice

This course emphasizes the development of experimental design processes and projects relative to fashion that are informed by research-led conceptual thinking, innovative design ideation and sculptural 3D prototyping through exploration of both conventional fabrics and other unconventional materials and media. Students will further develop

their individual design philosophies and enhance their creative, technical, and presentation skills through this course.

3 Credits

Requisites PREREQUISITES: 27-2600 Garment Construction II and 27-2610 Fashion Design: Concepts and 27-3601 Advanced Patternmaking: Flat Pattern and 27-3602 Advanced Patternmaking: Draping

27-3611 Menswear Design

This course applies the concept of fashion design to the masculine mode. Historic references, social trends, merchandising philosophies, and clothing design are discussed and emphasized in their application to the male body, image, and lifestyle. Students' research includes design, fabric choice, use, function, social influence, and creativity.

3 Credits

Requisites PREREQUISITES: 27-2600 Garment Construction II and 27-2601 Patternmaking: Flat Pattern

27-3612 Pattern Grading

This course teaches students through demonstration and lecture to grade clothing patterns into complete size ranges. Additional topics to be covered include: standard grade rules for a number of different clothing markets, selecting the appropriate grade rules for a specific garment or line, marker making, and proportion.

1 Credits

Requisites PREREQUISITES: 27-2601 Patternmaking: Flat Pattern and 27-3601 Advanced Patternmaking: Flat Pattern

27-3613 Advanced Pattern Grading and Technical Specification

This course teaches students through demonstration and lecture to develop graded specification sheets for mass production. Students create a specification packet and graded nest of patterns for one of their own designs. Common quality control procedures and how they are implemented will also be discussed.

1 Credits

Requisites PREREQUISITES: 27-3612 Pattern Grading

27-3620 Special Topics in Fashion

This course focuses on specific topics, themes, genres or design methodologies relative to fashion. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches and issues in fashion design.

3 Credits
Repeatable

27-3640 CAD: Patternmaking for Fashion Design

This course covers the application of computer-aided design (CAD) to pattern drafting for clothing production. Students learn to apply manual patternmaking skills acquired in the Flat Pattern and Adv. Flat Pattern courses to develop digital patterns. Topics of study include the drafting, altering, grading, and digitizing of apparel patterns.

3 Credits

Requisites PREREQUISITES: 27-2600 Garment Construction II and 27-2601 Patternmaking: Flat Pattern
COREQUISITES: 27-3601 Advanced Patternmaking: Flat Pattern

27-3641 CAD: Textiles

This course explores the use of computer technology as a means for textile design and rendering. Areas of study include palette development, print design, pattern repeats, knit design, weave design, color reduction, and recoloring. Assignments will include both 2-D and 3-D projects.

3 Credits

Requisites PREREQUISITES: 22-1220 Fundamentals of 2-D Design and 27-1610 Fundamentals Fashion Design and 27-1620 Fundamentals of Textiles

27-3642 Fashion Design: Digital Portfolio Development

This course is an introduction to Adobe Photoshop and Adobe Illustrator as applied to the needs of the Fashion Design student. It will focus on aspects of the software that pertain to the development of the fashion design senior thesis final project and portfolio. Projects will include production of technical flat drawings of garments, textile pattern design and application, digital correction and enhancement of fashion photographs, and creation of digital fashion illustrations.

2 Credits

Requisites PREREQUISITES: 27-3650 Senior Thesis: Fashion Design I CONCURRENT: 27-3651 Senior Thesis: Fashion Design II

27-3644 Adobe Illustrator for Fashion Design

This course is an introduction to Adobe Illustrator as applied to the needs of the Fashion Design student. It will assist senior thesis students in the development and execution of the elements required for their final senior thesis presentation. Projects will include the production of technical flat drawings, key line sheets, order forms, and a designer logo.

1 Credits

Requisites PREREQUISITES: 27-3650 Senior Thesis: Fashion Design I CONCURRENT: 27-3651 Senior Thesis: Fashion Design II

27-3645 CAD: Adobe Illustrator and Photoshop for Fashion Design

This course covers Adobe Illustrator and Photoshop Techniques specifically tailored to the fashion industry. Students will transform hand drawn sketches into computer generated flats and with the use of Photoshop to be able to create presentation and trend boards using their illustrations and flats.

3 Credits

Requisites PREREQUISITES: 27-1610 Fundamentals Fashion Design and 27-2601 Patternmaking: Flat Pattern and 27-2603 Fashion Illustration I and 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design or 22-1210 Drawing I and 22-1220 Fundamentals of 2-D Design and 27-1610 Fundamentals Fashion Design and 27-2601 Patternmaking: Flat Pattern and 27-2610 Fashion Design: Concepts

27-3650 Senior Thesis: Fashion Design I

This course gives students the opportunity to design and prototype an original collection of clothing developed for their chosen target market. In part one of two sequential semesters, students will cover concept development, research and sourcing, design and critique, patternmaking and sample construction. Documentation of the collection includes all concept research, the design process, illustrations and technical drawings.

3 Credits

Requisites PREREQUISITES: 27-3600 Advanced Garment Construction and 27-3601 Advanced Patternmaking: Flat Pattern and 27-3602 Advanced Patternmaking: Draping and 27-2610 Fashion Design: Concepts or 27-3600 Advanced Garment Construction and 27-3601 Advanced Patternmaking: Flat Pattern and 27-3602 Advanced Patternmaking: Draping and 27-3610 Fashion: Theory & Practice
Requirements Senior Status required

27-3651 Senior Thesis: Fashion Design II

This course gives students the opportunity to further develop and finally construct an original collection of clothing that showcases their creativity, innovative designs, and technical skills, based on recommendations received on designs and sample prototypes from the previous semester (Senior Thesis-I). Students will also develop strategies for marketing their collection along with a professional portfolio that best represents their individual design identity.

3 Credits

Requisites PREREQUISITES: 27-3650 Senior Thesis: Fashion Design I

27-3750 Fashion in Sports: Applying Sports at Retail

This course explores the relationship between sports and fashion, which are strongly connected and continuously influence each other, by showcasing how each of their unique roles shape the retail environment, including how they interact through special events, visual merchandizing, celebrity endorsements, professional careers, and more. By understanding the powerful dynamics in which sports and fashion combine, students will be able to gain a broader knowledge of the sporting goods and apparel industry as well as the fashion retail industry at large.

3 Credits

Requisites PREREQUISITES: 28-1115 Entertainment Marketing

27-3910 Merchandise Management

This course explores product development practices; studies roles of manufacturing, wholesaling, and retailing and their relationship to merchandising; teaches the steps involved in merchandising products to consumers; and asks students to develop a merchandise plan for a product line.

3 Credits

Requisites PREREQUISITES: 27-2915 Fashion Product Evaluation

27-3920 Visual Merchandising Practicum

This course places students in the role of the visual merchandiser with a real business or not-for-profit client. Students will learn the steps involved in managing and executing a window display. Students will complete two window installations/deinstallations within the semester.

3 Credits

Requisites PREREQUISITES: 27-1920 Visual Merchandising

27-3925 Fashion Show Practicum

This course places student in the role of fashion show producer for a major retailer. Students will learn the steps involved in managing and producing fashion presentations featuring designer collections and seasonal trends. Students will complete a monthly presentation within the semester.

3 Credits

Repeatable

Requisites PREREQUISITES: 27-1925 Fashion Show Production

27-3940 Retail Buying

This course teaches buying activities to students interested in retailing a product in either corporate or small business environment. Roles of merchandise buyers in various retail organizations are examined. Emphasis is placed on planning, developing, and computing of merchandise buying plan. Domestic and foreign merchandise resources and vendor negotiating are also covered.

3 Credits

Requisites PREREQUISITES: 28-2110 Accounting and 27-3910 Merchandise Management

27-3949 Retail Store Practicum

This course is intended for advanced Fashion Business students. Students get hands-on experience in professional management and operation of a retail store. Students buy merchandise, manage product assortment and inventory, market product and inventory, market through visual merchandising and outside promotional activities, and manage day-to-day operations of a retail store.

3 Credits

Requisites PREREQUISITES: 27-3910 Merchandise Management

Requirements Permission of Instructor

27-3960 Fashion Styling: Business

This course brings together Fashion Design, Fashion Business, and Photography students who work on real-world situations that bring original fashion designs to the marketplace. Emphasis is on promotion and media strategies in a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning. Cross-listed with 27-3605 Fashion Styling: Designer and 23-3410 Fashion Photography Collaboration: Photographer, Designer, and Manager (Photography).

4 Credits

Requisites PREREQUISITES: 27-3910 Merchandise Management

Requirements Permission of Instructor

27-3961 Research, Networking and Portfolio Development

This course is integrated with courses 27-3963 and 27-3962 and is taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will implement industry research techniques that will serve as the foundation of a presentation to industry professionals. This study will also include exploration of costuming employment opportunities in the various media and entertainment industries. Students are expected to complete a professional portfolio for costume design and/or costume supervision.

4 Credits

Requisites PREREQUISITES: 27-1610 Fundamentals Fashion Design

27-3962 Costume Supervision for TV, Film and Entertainment

This course is integrated with courses 27-3963 and 27-3961 and taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will learn how to develop a budget for costume production and/or acquisition manually and electronically and present the plan at a production meeting. Students will also learn the logistics of costume supervision such as calling actors, getting sizes, performing fittings, coordinating shooting schedules and costume needs, and organizing wardrobe trailers. Permission of program coordinator is required to enroll.

4 Credits

Requisites PREREQUISITES: 27-1610 Fundamentals Fashion Design

Requirements Permission of Instructor

27-3963 Costume Design for TV, Film, and Entertainment

4 Credits

Requisites PREREQUISITES: 27-1610 Fundamentals Fashion Design

Requirements Permission of Instructor

27-3970 Decision Making: Fashion Management

This required course that must be taken by graduating students during their final semester. Course applies previously learned fundamentals of critical business decision making that are necessary in developing a competitive edge in today's fashion/retail business market. Students work with a mentor in the professional field and develop a merchandising package or business strategy that will be presented to industry professionals.

3 Credits

Requisites PREREQUISITES: 27-3910 Merchandise Management

27-3988 Internship

1-6 Credits

Repeatable

Requirements 3.0 GPA required and Department Permission and Junior Status or Above

27-3995 Directed Study

This course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that

semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

Requirements Department Chairperson

27-3999 Independent Project

This course involves the student, with the approval of a supervising faculty, designing a project to study independently an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal for approval to the chair of the department that outlines the project and its anticipated outcomes.

1-6 Credits

Repeatable

Requirements Department Chairperson and Junior Status or Above

Fiction Writing

55-THES Completion of Graduate Thesis

0 Credits

55-1100 Introduction to Fiction Writing

Course is intended for entering freshmen who have an interest in fiction writing. Students write and read fiction and become acquainted with story and basic techniques of storytelling in various media such as film, theater, and oral storytelling. Course prepares a sound foundation for Fiction Writing I. (Course is not required for entrance into Fiction Writing I and does not count toward the major.)

3 Credits

55-1101 Fiction Writing I

Course is the first one in the core sequence. Emphasizing the dynamic relationship between individual students, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Introduction to Fiction Writing or English Composition are helpful.

4 Credits

55-1200 CRW: Fiction Writers I

Course develops writers' approach to reading and to writing about literature being read as an integral, dynamic part of the writers' process, development, and career. Journals and other writings by such authors as D.H. Lawrence, Richard Wright, and Virginia Woolf are used as examples of how writers read and write about what they read in order to learn to develop dimensions of their own fiction and to become aware of their uniqueness and commonality with other writers' efforts. Manuscripts and notes of famous works may be used to show writers' processes and development.

4 Credits

Requisites COREQUISITES: 55-1100 Introduction to Fiction Writing or 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-1305 Story in Fiction and Film

Course critically explores the elements of fiction writing as they are translated on film: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 Credits

55-1306 Story in Fiction and Film: International

Course critically explores the elements of fiction writing as they are translated to film with an emphasis on foreign and international stories: voice, point of view, dialogue, scene, structure, and other fictional forms. Fiction has been an important source for cinematic storytelling since its earliest incarnations. Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. Course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 Credits

GA

55-1307J The Radio Narrative - Tell Your Story

Course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio International and other independent radio/audio venues. Each student will produce a completed radio narrative, working from an already written piece (redrafting it for broadcast writing) or writing an entirely new work. Course will

progress as a workshop focusing on story development, writing, and basic radio/audio production.

1 Credits

55-1330 Tutoring Fiction Writing Skills

Tutorial course addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and more. Story Workshop Tutorial Program is designed for students concurrently enrolled in Fiction Writing Workshop, Prose Forms, Critical Reading and Writing, and Specialty Writing classes. Many students find one-on-one attention of a tutor, who is an advanced writing student, gives their writing added energy and clarity and helps them make valuable discoveries.

1-2 Credits

Repeatable

Requisites CONCURRENT: 55-4101 Fiction Writing I or 55-1100 Introduction to Fiction Writing or 55-1101 Fiction Writing I or 55-4102 Fiction Writing II or 55-4104 Prose Forms or 55-4106 Fiction Writing: Advanced

55-3088 Internship: Fiction Writing

Course provides internships to advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-4 Credits

Repeatable

Requirements Internship Coord. Perm.

55-3090 Independent Project: Fiction Writing

Course requires that students design an independent project, with approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Course is intended generally for upper-level students.

1-4 Credits

Repeatable

Requisites PREREQUISITES: 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

Requirements Department Permission

55-3300 Writer's Portfolio

Course requires that students develop and build a writing portfolio that showcases strong examples of their writing

done in Fiction Writing Department classes and elsewhere to present for possible employment or application to graduate school. Students will learn about professional portfolio presentation and the role portfolios play in persuading employers and graduate-admission committees in the fields of writing. Students will rewrite pieces of their own writing, including a range of various writing forms that are key to a successful portfolio and that they wish to include in their final portfolio project. Examples could include cover letters, letters of inquiry, research on publishing markets, stories, and essays. Additional forms may include resumes, clips of feature writing, writing for media, advertising, scripts, business, and other forms of writing that show the student's writing strengths. It is open to all students and is a capstone course for the BFA in Fiction Writing degree.

4 Credits

Requisites PREREQUISITES: 55-4101 Fiction Writing I and 55-4102 Fiction Writing II and 55-4104 Prose Forms and 55-4106 Fiction Writing: Advanced or 55-4102 Fiction Writing II and 55-4104 Prose Forms and 55-4106 Fiction Writing: Advanced and 55-1101 Fiction Writing I

55-3301 Writers Reading the Tradition

Course is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes (Don Quixote), Henry Fielding (Tom Jones), Jane Austen (Pride and Prejudice), Gustave Flaubert (Madame Bovary), and Charles Dickens (Great Expectations), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.

4 Credits

Requisites PREREQUISITES: 55-1101 Fiction Writing I and 55-4102 Fiction Writing II or 55-4101 Fiction Writing I and 55-4102 Fiction Writing II COREQUISITES: 55-4104 Prose Forms

55-4101 Fiction Writing I

Course is the first class in the core sequence. Emphasizing the dynamic relationship between individual students, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Introduction to Fiction Writing or English Composition are helpful.

4 Credits

55-4102 Fiction Writing II

Course is the second class in the core curriculum for the Fiction Writing major. Course continues the development of perceptual and technical abilities begun in Fiction Writing I, concentrating on point of view, structure, and parody of form. Fiction II is organized along principles of parodying structure and style of literary models while encouraging students to develop their own material, both in major parody assignments and in other writings.

4 Credits

WI

Requisites PREREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4104 Prose Forms

Course is the third class in the core sequence. Aimed toward producing publishable works, this practical exploration uses Story Workshop basic forms and sense-of-address approaches to creative nonfiction, technical, expository, and persuasive writing, thereby exposing students to the kinds of writing generally useful in finding employment in arts and media fields where writing skills are essential to advancement. Course is also designed to heighten students' sense of forms and structure in preparation for Fiction Writing: Advanced. Strong emphasis is placed on using the identified basic forms in fiction writing and in exposition.

4 Credits

Requisites PREREQUISITES: 55-4102 Fiction Writing II

55-4105 Advanced Prose Forms

Course uses Sophisticated Story Workshop basic forms and sense-of-address techniques to advance students' development of prose forms and publishable creative nonfiction.

4 Credits

Requisites PREREQUISITES: 55-4104 Prose Forms

55-4106 Fiction Writing: Advanced

Course is the fourth class in the core sequence. It uses the Story Workshop approach to develop facets of writing short fiction and novels. Students intensively explore new fictional possibilities as well as have the option of continuing to develop strong writing material from previous classes. Workshop may have an emphasis on point of view and/or rewriting. Course is repeatable.

4 Credits

Repeatable

Requisites PREREQUISITES: 55-4102 Fiction Writing II and 55-4104 Prose Forms

55-4106PR Fiction Writing: Advanced

Course is the fourth class in the core sequence. It uses the Story Workshop approach to develop facets of writing short fiction and novels. Students intensively explore new fictional possibilities as well as have the option of continuing to develop strong writing material from previous classes. Workshop may have an emphasis on point of view and/or

rewriting. Course is repeatable.

4 Credits

Repeatable

Requisites PREREQUISITES: 55-4102 Fiction Writing II and 55-4104 Prose Forms or 55-4102 Fiction Writing II and 55-4104 Prose Forms

55-4108 Fiction Seminar

Advanced course in fiction writing begins with technical or craft matters, then proceeds to more artistic aspects of composing fiction of any length. Craft sessions address general nature of communication involving character creation, including both physical and psychological descriptions, dialogue, interior monologue and stream of consciousness, action, pace, point of view, plot, setting, and style. Substantial writing projects are undertaken by students and submitted for class analysis and discussion.

4 Credits

Requisites PREREQUISITES: 55-4104 Prose Forms

55-4108LDM Fiction Seminar

Workshop course will mix Story Workshop approaches to develop the many facets of writing short fiction, novel, and essay material with intensive journal and CRW oral report approaches. Students will intensively explore new ficitonal and creative nonfiction possibilities, as well as have the option of continuing to develop strong writing material from previous classes. Seminar will draw upon literary, historical, and cultural aspects of Florence and Italy.

4 Credits

55-4109 New Plays Workshop

Course pairs student directors and playwrights to develop a playwright's script. Students begin collaboration by discussing plays in terms of the proposed production. The director subjects the script to a reading series, which results in rewrites by the playwright. The director presents a first-draft production analysis of the play. The semester culminates in a stage reading of the final draft and a final presentation of the director's production analysis.

3 Credits

Repeatable

Requisites PREREQUISITES: 31-3800 Playwriting Workshop II or 55-4310 Playwriting Workshop II CONCURRENT: 55-4333 Playwriting: Advanced or 31-3801 Playwriting: Advanced

55-4112 Novel Writing

Course emphasizes readings, analysis, and criticism of students' writing in Story Workshop setting. Class is devoted to reading of students' writings and discussion of extensive assigned readings directed toward enhancement of students' understanding of literary techniques, process, and values.

4 Credits

Requisites PREREQUISITES: 55-4106 Fiction Writing: Advanced and 55-4104 Prose Forms

55-4201 CRW: Autobiographical Fiction

Course requires that students read fiction known to be autobiographical in nature and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his or her work, and the process by which the work came into being; give an oral report; and write a final essay. Students read aloud journal entry responses to readings and write their own autobiographical fiction, some of which is read and responded to in class.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4202 CRW: First Novels

Course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4203 CRW: Fiction Writers & Censorship

Course emphasizes research, writing, and discussion of creative processes of successful writers, among them Lawrence, Flaubert, Hurston, Wright, Selby, Joyce, and Burroughs, who have been forced to confront directly forms of censorship or marginalization. Writers must be free to draw on their strongest material and use their best, most authentic, telling voices. However, writers often confront external or internal inhibitions: outright legal challenges, vocal attacks upon certain types of stories, subtle publishing prejudices, or self-censoring.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4204 CRW: Drama and Story

Course requires that students read plays and stories by successful authors who explore dramatic techniques helpful to the development of fiction. Students will respond to these works as writers in journal entries, research and discuss writers' creative processes, give oral reports, and write essays. Students complete creative writing assignments that incorporate dramatic techniques under study into their own fiction.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4205 CRW: Gender and Difference

Course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. Course focuses upon such questions as the following: How do straight male and female writers deal with the serious issues and challenges of writing from the point of view of gay and lesbian characters? How do gay and lesbian writers deal with the same issues in writing about straight characters? Course also examines the particular challenges of writing gender opposites (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

4 Credits

PL

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4206 CRW: The Novel in Stories

Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linearly shaped novel. Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes, students are able to reflect upon and examine issues and questions of structure that go into putting together a cohesive body of creative work.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4207 CRW:19th Century Russian Authors

Course requires that students research the reading and writing processes behind selected novels and short stories by Russian masterpiece authors and give their own oral and written responses as writers to the material they are reading.

Research examines the personal and social contexts in which masterpeice works were written, as well as the ways in which writers read, respond to what they read, and incorporate their reading and responses to reading dynamically to their own fiction-writing process. Drawing upon authors' journals, notebooks, and letters, as well as upon more authors and the ways in which students' own responses may nourish and heighten the development of their fiction.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4208 CRW: Contemporary European Masterpiece Authors

This course researches the writing processes of contemporary European writers, including the ways in which their reading and responses to reading play influential roles in the overall fiction-writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. Course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called post-war generation, in such countries as France, Czechoslovakia, Poland, Yugoslavia, Russia, and others.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4208PR CRW: Continental European Writers

In this course students will research the writing processes of the most notorious twentieth century writers of Continental Europe—F. Kafka, G. Myerink, C. Capek, J. Hasek, M. Kundera, and others—whose lives and work were inseparable from Prague. In addition to their novels and stories, journals, diaries and other tools of the craft will be used to gain deeper insights into and understanding of how these writers developed dramatic new dimensions of the art of fiction. The advantage of being on sites where writers lived and worked will be used to full extent.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4209 CRW: Contemporary Russian Authors

This course requires that students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of the Soviet period from 1920 to present, such as Bulgakov, Babel, Olesha, Erofeev, Platonov, Sokolov, and others. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine the personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4210 CRW: Latin-American Writers

Course researches writing processes of Latin-American writers, including ways in which Latin-American writers' reading and responses to reading influence the overall fiction-writing process. Journals and other writings by Latin-American authors are used as examples of how writers read and write about what they read to develop dimensions of their fiction and see their work in relation to that of other writers.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I

55-4211 CRW: American Voices

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and other ethnic American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings are used as examples of how writers read and write about what they read to develop dimensions of their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works may be used to show writers' processes and development.

4 Credits

PL

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4213 CRW: Fiction Writers as Creative Non-Fiction Writers

Course explores ways in which published writers bring their knowledge of fiction writing techniques such as dramatic scene, image, voice, story movement, and point of view to the writing of creative nonfiction. Using primarily journals, letters, and other private writings, students will research the writing processes of established fiction writers who have worked extensively in creative nonfiction modes--writers as diverse as Mark Twain, Isak Dinesen, Virginia Woolf, Zora Neale Hurston, John Edgar Wideman, Gretel Ehrlich, James Alan McPherson, Scott Russell Sanders, Alice Walker, Joyce Carol Oates, David Bradley, and others. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, this course aids in development of oral, written, and research skills useful for any major and communications-related career.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4215 CRW: Women Writers

Course researches writing processes of women writers and ways in which their reading and responses to reading play influential roles in the fiction-writing process. Journals and other writings by Virginia Woolf, Zora Neale Hurston, Katherine Anne Porter, Katherine Mansfield, Eudora Welty, Toni Cade Bambara, and others are used as examples of

how writers read, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show writers' processes and development. Students' own fiction writing is also part of the course.

4 Credits

PL

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4216 CRW: Short Story Writers

Course encourages development of lively, well-crafted, short fiction by examining reading and writing processes that guide some of the best examples of the form. Students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their responses to reading short stories and discuss the relationship of reading to the development of their own fiction.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4217 CRW: Novelists

Course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and alternative), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, letters, and more public writings, students explore the writing processes of well-known writers and ways in which students' own responses to reading can nourish and heighten the development of their fiction. Course will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4219 CRW: American Latino Writers

Course is a research, writing, and discussion workshop devoted to examining the development of story ideas by selected American Latino writers, including these writers' responses to reading, stages of manuscript development, approaches to rewriting, dealings with editors and publishers, and other aspects of the fiction writer's process. Throughout the course, students read private writings (journals, notebooks, letters) as well as more public statements by published writers such as Julia Alvarez, Isabel Allende, Junot Diaz, and Rudolfo Anaya, with an eye toward their own reading and writing processes. In particular, students reflect upon the way in which the writer's often very personal response to texts differs from that of the traditional literary critic's approach of focusing on the end product.

4 Credits

PL

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4220 CRW: Experimental Theater

Course explores dramatic work outside the traditional linear narrative of the Western canon, including avante-garde, dada, surrealism, existentialism, and absurdism. Students will research authors such as Jarry, Artaud, Genet, Stein, and Beckett, and will give oral presentations on a writer's process with creative essays, as well as complete writing assignments that incorporate nonlinear techniques into their own dramatic work.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4221 CRW: Crime and Story

Course explores the fact that, since Oedipus Rex, the crime has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes--such as point of view, scene, voice, and story structure--of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4300 Story in Graphic Forms

Course covers writing for comics and graphic novels: Forms and formats similar to but unique from those of narrative prose, screenwriting, and storyboarding. The full script and plot outline styles of major publishers are explored and practiced. There's an emphasis on research to enable the writer to translate the envisioned image into words for artist and audience. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4301 Young Adult Fiction

Course analyzes a selection of published young adult novels, with emphasis on the development of student works,

including exploration of ideas and issues that sustain novel-length material. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4302 Story and Script: Fiction Techniques for the Media

Course adapts prose fiction to script form, attending to the variety of ways in which imaginative prose fiction techniques (image, scene, dialogue, summary narrative, point of view, sense of address, movement, plot and structure, and fiction material) are developed in script and applications to arts and communication fields such as advertising, scriptwriting for film, television, video, and radio. Course relates creative problem solving in prose fiction to media constraints, situations, and challenges.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I

55-4303 Dreams and Fiction Writing

Course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4303PR Dreams and Fiction Writing

Course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4304 Dialects and Fiction Writing

Course provides students with informed training in listening with a good ear and distinguishing between eye dialect and dialect that is both accurately and artistically rendered, with an understanding of the tradition of dialect writing in fiction. Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and

English literature. Students keep journals and research the ways in which writers employ dialect in their fiction as well as what they have to say about such uses, while also developing a facility with dialect in their own fiction writing.

4 Credits

PL

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4305 Suspense Thriller Fiction Writing

Course requires that students read and analyze contemporary examples of the suspense thriller genre. Suspense, legal and medical thrillers, crime novels, and horror are all various forms of the suspense thriller that make the bestseller lists. In consultation with the instructor, students plan and begin writing their own suspense thrillers.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4306 Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, romantic women's fiction, and dark fantasy novels. Emphasis is on analysis of given genres and characteristics of form and general technique. Students become aware of characteristics that define a popular genre novel and how to apply those defining techniques in their works. Because most popular fiction is market-driven, course includes some discussion of marketing.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4307 Researching and Writing Historical Fiction

Course focuses on the ever-popular genre of historical fiction, which combines the study of research techniques with fictional techniques necessary to produce marketable prose. Through reading, research, and guidance of a historical fiction writer, students produce their own historical fiction. Course fulfills the bibliography and research requirement of the Fiction Writing major.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4308 Freelance Applications of Fiction Writing Training

Course looks at the application of the broad repertoire of fiction-writing techniques and approaches to creative

nonfiction and freelance tasks found in various businesses and services including the creative nonfiction that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4309 Story to Stage: Adapting Prose Fiction to Stage Drama

Course explores possibilities for adapting prose fiction to drama. Course includes readings, discussions, and videotapes of plays based upon fictional works such as *The Glass Menagerie*, *Native Son*, *Spunk*, and *Of Mice and Men*. Students experiment, creating their own adaptations from selected prose fiction of published authors as well as from their own work. Course is ideal for students wishing to work in script forms for stage, film, radio, TV, or other media.

4 Credits

Requisites PREREQUISITES: 55-4323 Playwriting I COREQUISITES: 55-1101 Fiction Writing I

55-4310 Playwriting Workshop II

Course requires that students work with a well-known playwright to develop dramatic sense for scene and overall movement of stage plays, the most important and basic form of script literature. Students read examples of plays and write in class. If possible, plays students write may be given staged readings by accomplished actors. Course focuses on major aspects of starting the play: scene and character development, dialogue, theme and narrative development, shaping of acts, and sounding the play in the voices of peer writers and actors.

4 Credits

Requisites PREREQUISITES: 55-4323 Playwriting I

55-4311 Science Fiction Writing

Course offers a fresh approach to conception and writing of science fiction, with a current overview of the state of the field and techniques. Students develop original material and present their manuscripts to instructor for careful examination, possible class reading, and critique.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I

55-4312 Writing for Children

Course examines writing books for children--from lap-sitter to young adult, including fiction, creative nonfiction, and

plays, with emphasis on characterization, theme, plot, setting, dialogue, and conflict. Professional tips on subject matter of interest to children, preparation of manuscripts for publication, and possible markets will also be studied.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I

55-4313 The Writing Body

Course explores writing complex and physically believable characters, which begins with an understanding of the writer's own body. Students use mind/body techniques such as yoga and meditation to cultivate a keener awareness of how the body works and its role in their creative process. Readings are used to analyze and serve as models of how writers and other artists translate physical experiences into art. Each class blends rigorous and relaxing mind/body practice with journals, creative exercises, and a variety of writing forms to challenge students to trust their body as the source of their creativity.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4315 Story and Journal

Course uses students' personal journals and journals and notebooks of authors such as Melville, Kafka, Nin, and Boll as devices for exploration of the imagination, recording of the living image, and development of various kinds of writing.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I

55-4316 Small Press Publishing

Course covers the how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine and examines the current, important phenomenon of the developing small-press movement in the American literary scene. Course includes an electronic publication component.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4317 College Literary Magazine Publishing

Course requires that students act as editors and production assistants for the Fiction Writing Department's award-winning annual publication Hair Trigger. Reading of submitted manuscripts and participating fully in the process of deciding what to publish and how to arrange selections, the students will work closely with the teacher of the course,

who will also be faculty advisor for that year's magazine. The student editors will also be involved in production and marketing procedures. Editors of Hair Trigger have found the experience to be very useful on their resumes and in preparation for entry-level publishing positions.

4 Credits

Repeatable

Requirements Department Permission

55-4318 Bibliography and Research for Fiction Writers

Course helps fiction writers learn how to research many popular genres of fiction and creative nonfiction on any subject area students may want to explore. Researched fiction, commercial and literary, is increasingly in demand. Subjects for research might include historical, legal, scientific, military, archaeological, or classical studies. Fiction writers learn to use multiple facilities of the modern library and other research sources including computers. Students undertake a researched fiction or creative nonfiction project.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4319 Creative Nonfiction

Course concentrates on application of fictional and story-writing techniques to nonfiction writing in the nonfiction novel, story, and memoir, as well as in travel, scientific, and anthropological writing. Books such as Norman Mailer's *Armies of the Night*, Truman Capote's *In Cold Blood*, and Mark Twain's *Life on the Mississippi* are studied. Students with a body of nonfiction material who wish to experiment with its nonfiction novelistic development find the course particularly useful.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4320 Fiction Writers and Publishing

Course is designed to give developing fiction writers an understanding of the publishing industry. Attention is given to the history of fiction publishing in the United States and ongoing changes in the industry. The responsibilities of, and relationships among, writers, editors, literary agents, and publishing houses are explored. Students conduct in-depth research of fiction magazines and publishing houses. Students form their own in-class magazine and submit their work to the other student editors of the magazine. Course is designed for students working towards readying stories for submission. Students are encouraged to send their manuscripts out for publication at intervals during the semester. Guest speakers include bookstore owners, editors, publishers, and published fiction writers.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4321 Advanced Science Fiction Writing Workshop

Workshop course builds on the original science fiction class, focusing on writing skills and techniques unique to the genre. Students practice generating story ideas, tempering imagination with logic, thinking in terms of the future and its multiple possibilities, selecting appropriate characters, and constructing plausible plots. Readings include collected short stories of science fiction master Alfred Bester and individual works by Robert Heinlein, C.M. Kornbluth, and others.

4 Credits

Requisites PREREQUISITES: 55-4311 Science Fiction Writing COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4322 Fantasy Writing Workshop

Course explores the many facets of fantasy fiction, from heroic fantasy to contemporary fantasy to horror. Students will read classic short stories of the genre, with class discussion focusing on structure, content, the use of imagination combined with plausibility, and how these qualities apply to the student's own writing.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4323 Playwriting I

Course is an introduction to the basic techniques of structure and dialogue in playwriting. Written exercises must be submitted and discussed to identify dramatic events. Students will initiate the development of a one-act play or the first act of a three-act play.

4 Credits

55-4324 Interactive Storytelling

Course provides students with basic, hands-on training in order to complete interactive storytelling as well as an exploration of prose forms that adapt readily for Web venues. The internet provides a wealth of writing and publishing opportunities employing a wider range of skills and techniques than is found in print publishing. These projects will include text, creating and preparing images for the Web, planning the flow of a site, and designing pages, as well as creating internal and external links. Students read and view examples from the internet, compare these with print media, and write with these differences in mind.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I

55-4325 Screenwriting Workshop: Coverage of Adapted Screenplays in L.A.

Course requires that students read and analyze a variety of novels that have been adapted into films. They will also read the scripts based on these works of prose and learn how to do coverage, a standard practice used throughout the studio system. They will also view the films based on these published works. Students will then participate in weekly Q & A sessions with the screenwriters who originally adapted the above material, gaining first-hand knowledge and insight into the adaptation process. Prose and script coverage will be used to analyze different adaptation approaches and will serve as practice for entry-level positions in story editing or development offices in L.A.

3 Credits

55-4326 Topics in Fiction: Techniques and Business of Adaption in L.A.

Course consists of a lecture series, which will include authors, screenwriters, and producers who have either sold their published works to Hollywood or who have adapted published works for Hollywood. Other guest speakers will include entertainment attorneys and agents who will discuss the legalities of optioning and adapting pre-existing material. There will be almost 40 guest speakers in all.

3 Credits

55-4327 Adaptation in L.A.

Course requires that students develop a completed work of prose (novel, short story, magazine article, etc.) into an expanded outline, then into a detailed treatment for the screen. The outlining process will involve breaking down the prose, streamlining it into visual and essential pieces of dialogue, then registering the outline at the WGA (which will be a stop on one of our tours). A professional story editor/development executive will then collect an outline from each student, do coverage, then have an individual meeting with each student to discuss vital story points. Based on feedback from the story editor, each student will revise his/her outline, then develop it into a full-length treatment (10-20 pages). Each student will pitch his/her treatments to development executives/producers at the end of the five-week program.

3 Credits

55-4328 Acquiring Intellectual Properties for Adaptation in L.A.

Course is designed to help students better understand the process of optioning copyrighted work by published authors.

3 Credits

55-4329 Practice Teaching: Outreach

Specialization course provides increasingly intensive training in the theory and pedagogical approaches of the Story Workshop approach to the teaching of writing. Students begin in Practice Teaching: Tutor Training by tutoring Fiction Writing undergraduates at Columbia College Chicago, and then in Practice Teaching: Outreach move to teaching in a variety of community outreach programs under the auspices of the Fiction Writing Department (often carried out in conjunction with the Center for Community Arts Partnership), either in community arts organizations or in elementary and secondary schools.

4 Credits

55-4330 Advanced Young Adult Fiction

Course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301). Emphasis is on deepening understanding of scene, transition, character, and plot development. Rigorous rewriting and revision are key in working toward publishable quality. Students discuss the latest in young adult literature and current trends in publishing.

4 Credits

WI

Requisites PREREQUISITES: 55-1101 Fiction Writing I and 55-4301 Young Adult Fiction

55-4331 Practice Teaching: Tutor Training

Course utilizes Story Workshop concepts, philosophy, and teaching techniques to train and provide tutors who, concurrent with their training semester, staff the Fiction Writing Department tutoring program. Tutors assist Fiction Writing students who need help with reading and writing skills. Students are paid for work done in the tutoring program.

4 Credits

Requisites PREREQUISITES: 55-4102 Fiction Writing II

Requirements Department Permission

55-4332 Practice Teaching: Classroom

Course is an intensive course in Story Workshop theory and practice.

4 Credits

Repeatable

Requisites PREREQUISITES: 55-4331 Practice Teaching: Tutor Training

Requirements Department Permission and Permission of Instructor

55-4332J Practice Teaching: Advanced Tutor Training - Outreach

Course will build upon skills for community-based outreach programs acquired in Practice Teaching: Tutor Training through classroom study specific to teaching in campus and civic programs through the student's own experience or providing tutorial support to youth participants. The classroom activities and tutorials will be extended through the use of online chatrooms where advanced tutors-in-training can exchange ideas, explore problem-solving techniques, and post questions about the theory and practices of outreach teaching. In addition, tutors and tutees can further cyber-chat about works in progress in order to maximize the benefits of the intensive study period.

4 Credits

Repeatable

55-4333 Playwriting: Advanced

Course requires that students develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will explore the material through prose, parody, character-development exercises, point-of-view, genre, and collaborative exercises that deepen the students' understanding of story and situation. Students will also read and discuss plays from a variety of styles and genres to increase their understanding of the range of approaches to writing for performance.

4 Credits

Repeatable

Requisites PREREQUISITES: 55-4310 Playwriting Workshop II or 31-3800 Playwriting Workshop

II CONCURRENT: 55-5109 New Plays Workshop or 55-5109 New Plays Workshop COREQUISITES: 55-6101 Fiction Writing I

55-4335 Journal and Sketchbook: Ways of Seeing

Course, open to those interested in writing and/or visual art, will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better see their narrative work. Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Students will consider their written and visual work fully through personal observation, seeing and responding simultaneously, and seeing-in-the-mind through imagination and memory.

4 Credits

55-4400 Fiction Writing-Directed Study:

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-4 Credits

55-4401 CRW: Writers Reading the Tradition

Course is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes (Don Quixote), Henry Fielding (Tom Jones), Jane Austen (Pride and Prejudice), Gustave Flaubert (Madame Bovary), and Charles Dickens (Great Expectations), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4402 Playwriting Process: Outreach and Inreach

Course consists of playwriting practice for writers interested in working at the intersection of individual expression and community arts. Students will develop original work by combining community arts techniques and their personal writing processes. Community arts approaches will be learned through the revision of scripts developed through service learning projects. Students will read, discuss, and revise to explore the processes through which the scripts were originally created, and the audiences for whom performances are intended. Writing will be both individual and collaborative.

4 Credits

Requisites PREREQUISITES: 55-4323 Playwriting I

55-4403 CRW: Page to Stage

Course gives playwriting students first-hand experience with the process of bringing a play script through the production process to performance. Students will read scripts of plays currently in production at Columbia and in the Chicago area, then attend rehearsals and productions of these plays. Students will explore the process of getting the dramatic text of a play from the page onto the stage through meetings and discussions with actors, directors, and designers, and in class work. Students will analyze and evaluate production values and respond to texts through journal entries, an oral report, and a final creative nonfiction essay.

4 Credits

Requisites PREREQUISITES: 55-4101 Fiction Writing I and 55-4323 Playwriting I or 55-1101 Fiction Writing I and 55-4323 Playwriting I

55-4404J Manuscript Preparation for Writers

Course teaches students how to prepare final manuscripts. While students will consider the development of manuscript conventions and writing industry standards, they will also compare and contrast how other writers (such as Faulkner, Fitzgerald, and others) have prepared their manuscripts, based on their vision of the final product and its impact on various audiences. Students will learn to give close attention to issues regarding the relationship between story content and the important role of style, punctuation, usage, and the many ways in which the visual appearance and impact of a manuscript's features (chapters, sections, breaks, etc.) affect not only the way in which the work is received by readers, editors, and publishers, but also how layout/setup affects the manipulation of time, movement, and dramatic impact.

2 Credits

55-4405 CRW: Writers on the Road

Course exposes students to a wide and diverse range of fiction and creative nonfiction writers who have explored the way in which prolonged or brief exposure to other countries and/or cultures has opened subject matter, story content, and individual voice. From the American road story, to tales of immigrants and emigrants, to adventures abroad--expatriation, political exile, and extended travel--dislocation from the familiar has for centuries played upon the imaginative processes of writers.

4 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4406 CRW: American Stage to Screen

Course requires that students read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 Credits

Requisites COREQUISITES: 55-4101 Fiction Writing I and 55-4323 Playwriting I or 55-1101 Fiction Writing I and 55-4323 Playwriting I

55-4408J Jazz, Blues, Slavery & Voodoo: Reading & Writing New Orleans

Course explores the use of setting as character, expand the knowledge and appreciation of Southern writers, and learn to successfully incorporate issues of race, class, gender, and the distinct social and political views of the region into their writing to create a depth and subtext often missing from contemporary writing. The readings will explore a broad array of Southern authors writing about slavery, the peculiar social status of quadroons and free men of color, the effects past and present of the Civil War, and life tours, and cultural activities unique to New Orleans. Students will have the opportunity to interact directly with writers, musicians, and other practitioners of New Orleans culture.

2 Credits

55-4409 Study Abroad Prague

0 Credits

Requirements Department Permission

55-4500 Topics in FW:Gators, Bayous, Jambalaya and Fais Do-Dos. Fieldwork Among Louisiana Cajuns

Course examines a specific topic to strengthen students literacy in the fields of fiction, creative nonfiction and playwriting. Rotating topics may relate to, but not be limited to research, rewriting, performance, blogging and other web applications, collaboration, interviewing, and documenting (utilizing various media) with the goal of publication, staging performances, acquiring specialized knowledge, and understanding writers and the writing process.

4 Credits

55-4501 Topics in Critical Reading and Writing:

Course requires that qualified students study the works of writers' processes, styles, techniques and choices by reading and researching published novels, short stories, journals, letters and interviews, as well as author biographies. Students gain in-depth knowledge of the cultural context of authors' works. Students explore the writing processes of well known authors and the ways in which students' own responses to the reading can nourish and heighten the development of their own fiction.

4 Credits

Repeatable

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4501PR Topics in Critical Reading and Writing

Course requires that qualified students study the works of writers' processes, styles, techniques and choices by reading and researching published novels, short stories, journals, letters and interviews, as well as author biographies. Students gain in-depth knowledge of the cultural context of authors' works. Students explore the writing processes of well known authors and the ways in which students' own responses to the reading can nourish and heighten the development of their own fiction.

4 Credits

Repeatable

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-4502 Topics in Fiction Writing

Courses focus on specific topics, genres, and forms relative to Fiction and Creative Nonfiction Writing (novel, short-story, personal and researched essays, etc.) that might not be included in the current course offerings (eg: Chicago Stories; Gators, Bayous, Jambalaya and Fais Do-Dos: Fieldwork Among Louisiana's Cajuns). Topics covered may include traditional fiction writing topics, and may also concentrate on experimental forms and trends in contemporary fiction as well as publishing and electronic media.

4 Credits

Repeatable

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I

55-5101 Fiction Writing I

Emphasizing the dynamic relationship between individual students, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing.

3 Credits

55-5102 Fiction Writing II

This course continues the development of perceptual and technical abilities begun in Fiction Writing I, concentrating on point of view, structure, and parody of form. Fiction II is not only a more advanced class--it is quite specifically a continuation of foundations laid in Fiction Writing I, with an emphasis on form and structure, and continued exploration of imagination, voice, and audience.

3 Credits

WI

Requisites PREREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5104 Prose Forms

Aimed toward producing publishable works, this practical exploration uses the Story Workshop Basic Forms and Sense of Address approaches to technical, expository, and persuasive writing, thereby exposing students to the kinds of writing that are generally useful in finding employment in the arts and media fields where writing skills are essential to advancement. The course is also designed to heighten students' sense for forms and structure in preparation for Fiction Writing: Advanced. The course has strong emphasis on using the identified basic forms in fiction writing and in creative nonfiction.

3 Credits

Requisites PREREQUISITES: 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-4102 Fiction Writing II

55-5105 Advanced Prose Forms

Sophisticated Story Workshop Basic Forms and Sense of Address techniques are used to advance students' development of prose forms. Note: Advanced Prose Forms may be substituted for one of the three Advanced Fiction Writing courses required for the Fiction Writing major and may be taken concurrently with Advanced Fiction Writing. Advanced Prose Forms may be taken for elective writing credit.

3 Credits

Requisites PREREQUISITES: 55-5102 Fiction Writing II and 55-5104 Prose Forms or 55-6102 Fiction Writing II and 55-5104 Prose Forms or 55-4102 Fiction Writing II and 55-4104 Prose Forms or 55-4102 Fiction Writing II and 55-5104 Prose Forms

55-5106 Fiction Writing: Advanced

This course uses Story Workshop approaches to develop the many facets of writing short fiction and novels.

3 Credits

Requisites PREREQUISITES: 55-5102 Fiction Writing II and 55-5104 Prose Forms or 55-6102 Fiction Writing II and 55-5104 Prose Forms or 55-4102 Fiction Writing II and 55-4104 Prose Forms or 55-4102 Fiction Writing II and 55-5104 Prose Forms

55-5106PR Fiction Writing: Advanced

This course uses Story Workshop approaches to develop the many facets of writing short fiction and novels.

3 Credits

Requisites PREREQUISITES: 55-5102 Fiction Writing II and 55-5104 Prose Forms or 55-6102 Fiction Writing II and 55-5104 Prose Forms or 55-4102 Fiction Writing II and 55-4104 Prose Forms or 55-5102 Fiction Writing II and 55-5104 Prose Forms or 55-6102 Fiction Writing II and 55-5104 Prose Forms or 55-4102 Fiction Writing II

55-5108 Fiction Seminar

This advanced class in fiction writing will begin with technical or craft matters, then proceed to the more artistic aspects of composing fiction of any length. The craft sessions will address the general nature of communication, involving creating characters (including both their physical and psychological description), dialogue, interior monologue and stream of consciousness, action, pace, point of view, plot, setting, and style. Substantial writing projects will be undertaken by the students and submitted for class analysis and discussion. There will also be extensive

use of one-to-one writing conferences between the teacher and the students. Fiction seminar is taught by discussion and critique, rather than the Story Workshop approach.

3 Credits

Requisites COREQUISITES: 55-6102 Fiction Writing II or 55-5102 Fiction Writing II or 55-4102 Fiction Writing II

55-5108LDM Fiction Seminar

This workshop will mix Story Workshop approaches to develop the many facets of writing short fiction, novel, and essay material with intensive journal and CRW oral report approaches. Students will intensively explore new ficitonal and creative nonfiction possibilities, as well as have the option of continuing to develop strong writing material from previous classes. The seminar will draw upon literary, historical, and cultural aspects of Florence and Italy.

3 Credits

55-5109 New Plays Workshop

Playwriting students will work collaboratively with actors, designers and directors to bring their ten-minute and short one-act plays to the stage. Drafts of short plays, written and developed in Playwriting I and II will be read, workshopped, and developed, in a process modeled on professional play development, with professional directors from the Chicago community, advanced student directors, and advanced student actors. Students will experience how collaboration directly informs the writing and rewriting process. The semester will culminate in staged readings of the rewritten short plays presented in one of the Studio Theatres during Performance Week.

3 Credits

Requisites PREREQUISITES: 55-5323 Playwriting I or Equivalent Course 55-5323 Playwriting I CONCURRENT: 55-5333 Playwriting: Advanced

55-5112 Novel Writing

Emphasis is on readings, analysis, and criticism of students' writing in Story Workshop setting. Class is devoted to reading of students' writings and discussion of extensive assinged readings directed toward enhancement of students' understanding of literary techniques, process, and values.

3 Credits

Requisites PREREQUISITES: 55-5106 Fiction Writing: Advanced or Equivalent Course 55-5106 Fiction Writing: Advanced

55-5201 CRW: Autobiographical Fiction

Students read fiction known to be autobiographical in nature, and respond with journal entries and classroom discussion. Each student chooses an author to research, studies the process by which a work by that writer came into being, gives an oral report on this research in class, and writes a final essay. Students also read aloud journal responses to reading and write their own autobiographical fiction, some of which will be read aloud and discussed in the class.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5202 CRW: First Novels

This course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparisons (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5203 CRW:Fiction Writers & Censorship

In this course, students read the fiction of successful authors who have been forced to confront one or more forms of censorship and marginalization. Students will respond to these works as writers in journal entries, research and discuss the writers' creative process in writing the novel, give an oral report on an author of choice, and write an essay. In addition, students undertake creative writing assignments that will encourage them to reflect upon the social context in which writers work and that will help them examine their own processes of writing.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5204 CRW: Drama and Story

No description available.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5205 CRW: Gender and Difference

This course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. The course focuses upon such questions as the following: How do straight male and female writers deal with the serious issues and challenges of writing from the point of view of gay and lesbian characters? How do gay and lesbian writers deal with the same issues in writing about straight characters? The course also examines the particular challenges of writing gender opposites (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5206 CRW: The Novel in Stories

This course examines the creative and intellectual processes of writers working in nonlinear structure formats. It will try to assess the following: What are the questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linear-shaped novel? What (or who) are their influences, their models, for the episodic or modular structure? Does this structure just happen because a writer is unable to force certain material into following a linear trek, or is the decision made early on as a conscious choice in the creative process? Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes, students will be able to reflect upon and examine the issues and questions of structure that go into putting together a cohesive body of creative work.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5207 CRW:19th Century Russian Authors

Students research the reading and writing processes behind selected novels and short stories by Russian masterpiece authors, and give their own oral and written responses as writers to the material they are reading. Research examines

the personal and social contexts in which masterpiece works were written, as well as the ways in which writers read, respond to what they read, and incorporate their reading and responses to reading dynamically to their own fiction writing processes. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students explore the writing processes of Russian masterpiece authors and the ways in which students' own responses may nourish and heighten the development of their fiction.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5208 CRW: Contemporary European Masterpiece Authors

This course researches the writing processes of contemporary European writers, including the ways in which their reading and responses to reading play influential roles in the overall fiction-writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. Course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called post-war generation, in such countries as France, Czechoslovakia, Poland, Yugoslavia, Russia, and others.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5208PR CRW: Continental European Writers

In this course students will research the writing processes of the most notorious twentieth century writers of Continental Europe—F. Kafka, G. Myerink, C. Capek, J. Hasek, M. Kundera, and others—whose lives and work were inseparable from Prague. In addition to their novels and stories, journals, diaries and other tools of the craft will be used to gain deeper insights into and understanding of how these writers developed dramatic new dimensions of the art of fiction. The advantage of being on sites where writers lived and worked will be used to full extent.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II 55-5104 Prose Forms or 55-5104 Prose Forms or 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-5104 Prose Forms

55-5209 CRW: Contemporary Russian Authors

This course requires that students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of the Soviet period from 1920 to present, such as Bulgakov, Babel, Olesha, Erofeev, Platonov, Sokolov, and others. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine the personal and social contexts in which writers read and respond to what

they read. Students give oral and written responses as writers to material.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5210 CRW: Latin-American Writers

No description available.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5211 CRW: American Voices

This is a course researching the writing processes of African American, Hispanic American, Native American, Asian American, and other ethnic American writers and the ways in which their reading and responses to reading have played influential roles in their fiction writing processes. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings will be used as examples of how writers read (and write about what they read) to develop dimensions of their own fiction and to see their work in relation to that of other writers.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5213 CRW: Fiction Writers as Creative Non-Fiction Writers

Explores the ways in which published writers bring their knowledge of fiction writing techniques such as dramatic scene, image, voice, story movement, and point of view to the writing of creative nonfiction. Using primarily journals, letters, and other private writings, students will research the writing processes of established fiction writers who have worked extensively in creative nonfiction moes-writers as diverse as Mark Twain, Isak Dinesen, Virginia Woolf, Zora Neale Hurston, John Edgar Wideman, Gretel Ehrlich, James Alan McPherson, Scott Russell Sanders, Alice Walker, Joyce Carol Oates, David Bradley, and others. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, this course will aid in the development of oral, written, and research skills useful for any major and any communications-related career

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5215 CRW: Women Writers

This is a course researching the writing processes of women writers, including the ways in which women writers' reading and responses to reading play an influential role in the overall fiction writing process. Journals and other writings by Zora Neale Hurston, Gertrude Stein, Virginia Woolf, and others will be used as examples of how writers read (and write about what they read) to develop dimensions of their own fiction and to see their work in relation to that of other writers.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5216 CRW: Short Story Writers

This course encourages development of lively, well-crafted short fiction by examining the reading and writing processes behind some of the best examples of the form. Working individually and in small groups, students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research the ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their own responses to reading and discuss the relationship of reading to development of their own fiction.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5217 CRW: Novelists

This course examines the ways in which novelists read, respond to what they read, and incorporate their reading dynamically into their own fiction writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and non-mainstream), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, and letters as well as upon more public writings, students explore the connection between these processes and the ways in which their own responses to reading may nourish and heighten and development of their fiction. The course will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5219 CRW: American Latino Writers

This course is a research, writing, and discussion workshop devoted to examining the development of story ideas by selected American Latino writers, including these writers' responses to reading, stages of manuscript development, approaches to rewriting, dealings with editors and publishers, and other aspects of the fiction writer's process. Throughout the course, students read private writings (journals, notebooks, letters) as well as more public statements by published writers such as Julia Alvarez, Isabel Allende, Junot Diaz, and Rudolfo Anaya, with an eye toward their own reading and writing processes. In particular, students reflect upon the way in which the writers' often very personal response to texts differs from that of the traditional literary critic's approach of focusing on the end product.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5220 CRW: Experimental Theater

This course explores dramatic work outside the traditional linear narrative of the Western canon, including Avante-Garde, Dada, Surrealism, Existentialism and Absurdism. Students journal and research authors such as Jarry, Artaud, Genet, Stein, Beckett, and will give oral presentations on a writer's process with a creative essay, as well as completing writing assignments that incorporate non-linear techniques into their own dramatic work.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5221 CRW: Crime and Story

Dickens, Atwood, and Wright are among many writers who use elements of the mystery and crime story to explore the psychological effects of crime in fiction. By analyzing the writing techniques and processes of established writers, students examine how crime and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published public work, as well as private journals and letters of established writers, students will explore how they may use these techniques to create compelling fiction.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5300 Story in Graphic Forms

This course covers writing for comics and graphic novels: Forms and formats similar to but unique from those of narrative prose, screenwriting, and storyboarding. The full script and plot outline styles of major publishers are explored and practiced. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented. There's also an emphasis on research to enable the writer to translate the envisioned image and stories from other classes into words for artist and audience.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5301 Young Adult Fiction

This course analyzes a selection of published young adult novels, with emphasis on the development of student works, including exploration of ideas and issues that sustain novel length. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5302 Story and Script: Fiction Techniques for the Media

The main emphasis of this course is upon the adaptation of prose fiction to script form-film, play, radio, or television. The course attends to the rich variety of ways in which imaginative prose fiction techniques- image, scene, dialogue, summary narrative, point of view, sense of address, movement, plot, and structure-and fiction material are used in the arts and communication fields such as advertising, scriptwriting for film, television, video, radio, and other visual and sound media. The class discusses connections and contrasts of prose fiction versions and film versions of classic and contemporary works. Students may also write stories in prose fiction form and then in script or other media forms.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5303 Dreams and Fiction Writing

This course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5303PR Dreams and Fiction Writing

This course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing, including researching the ways in which dreams have influenced the work of well-known writers.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5106 Fiction Writing: Advanced

55-5304 Dialects and Fiction Writing

Dialect speech and dialect writing have richly contributed to the breadth, variety, and authenticity of American and English literature. This course provides students with informed training in listening with a good ear and distinguishing between eye dialect and dialect is both accurately and artistically rendered, within an understanding of the tradition of dialect writing in fiction. Students keep a journal and research the ways in which writers employ dialect in their fiction as well as what they have to say about such uses, while also developing a facility with dialect in their own fiction writing.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5305 Suspense Thriller Fiction Writing

Suspense, legal, and medical thrillers, crime novels and horror-various forms of the suspense thriller make the bestseller lists. Students read and analyze contemporary examples of the genre. In consultation with the instructor, students plan and begin writing their own suspense thrillers. Will be taught by Patricia Pinianski, writer of suspense thriller fiction.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5306 Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, romantic women's fiction, and dark fantasy novels. Emphasis is on analysis of given genres and characteristics of form and general technique. Students become aware of characteristics that define a popular genre novel and how to apply those defining techniques in their works. Because most popular fiction is market-driven, course includes some discussion of marketing.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5307 Researching and Writing Historical Fiction

The always popular genre of historical fiction is the focus of this course, which combines study of research techniques with the fictional techniques necessary to produce marketable prose. This course fulfills the Bibliography and Research requirement of the Fiction Writing major.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5308 Freelance Applications of Fiction Writing Training

The application of the broad repertoire of fiction writing techniques and approaches to creative nonfiction and freelance tasks found in a variety of businesses and services, including the creative nonfiction that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in a job placement portfolio.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5309 Story to Stage: Adapting Prose Fiction to Stage Drama

Students will explore the specific possibilities and techniques for adapting prose fiction to dramatic form. Readings and discussions, as well as videotapes or actual plays based upon fictional works (such as, for example, *The Glass Menagerie*, *Native Son*, *Spunk*, *Of Mice and Men*), will lead directly to students' own creative experiments in adapting selected prose fiction of published authors as well as of their own. Students will also gain experience in adapting dramatic work to prose in order to heighten the development of their own fiction. Whenever possible, students from the

Theater Department will present staged readings of students work-in-progress. This course is excellent for students wishing to work both genres as well as and student interested in script forms for stage, film, radio, TV or other media. Previous playwriting experience is helpful but not required.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5310 Playwriting Workshop II

Course covers continued development of plays initiated in 55-4323 Playwriting Workshop I or transformation of other written forms (poems, fiction, or film) into dramatic events for stage. Students must complete one act of a play.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5311 Science Fiction Writing

Taught by practicing science fiction writer Phyllis Eisenstein, this fresh approach to the conception and writing of science fiction offers an overview of the current state of the field and techniques useful to generate publishable stories. Students develop original material and present their manuscripts to the instructor for examination and class reading.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5312 Writing for Children

Writing books for children- from lap-sitter to young adult- covers fiction, creative non-fiction, and plays, with emphasis on characterization, theme, plot, setting, dialogue, and conflict. Professional tips on subject matter of interest to children, preparation of manuscripts for publication and possible markets will also be studied.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5313 The Writing Body

Writing complex and physically believable characters begins with an understanding of the writer's own body. Students use mind/body techniques such as yoga and meditation to cultivate a keener awareness of how the body works and its role in their creative process. Readings are used to analyze and serve as models of how writers and other artists translate physical experiences into art. Each class blends rigorous and relaxing mind/body practice with journals, creative exercises, and a variety of writing forms to challenge students to trust their body as the source of their creativity.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5315 Story and Journal

The students' personal journals and the journals and notebooks of authors such as Melville, Kafka, Nin, and Boll are used and studied as devices for the exploration of the imagination, and recording of the living image, and the development of various kinds of writing.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5316 Small Press Publishing

Course covers the how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine and examines the current, important phenomenon of the developing small-press movement in the American literary scene. Course includes an electronic publication component.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5317 College Literary Magazine Publishing

Students act as editors and production assistants for the Fiction Writing Department's award-winning annual publication Hair Trigger. Reading of submitted manuscripts and participating fully in the process of deciding what to publish and how to arrange selections, the students will work closely with the teacher of the course, who will also be faculty advisor for that year's Hair Trigger. The student editors will also be involved in production and marketing procedures. Editors of Hair Trigger have found the experience to be very useful on their resumes and in preparing them for entry-level publishing positions.

3 Credits

Requirements Department Permission

55-5318 Bibliography and Research for Fiction Writers**3 Credits**

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5319 Creative Nonfiction

No description available.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5320 Fiction Writers and Publishing

This course is designed to give developing fiction writers and understanding of the relationships among fiction writers, literary agents, magazine and book editors and the field of publishing, with particular concentration on recently published fiction and creative nonfiction stories and books. Guest literary agents, editors, publishers, booksellers, and writers enhance the semester's presentation. Attention is given to history of fiction publishing in the United States and to recent and ongoing changes in fiction publishing. The ways in which publishing interests shape literary output are viewed historically. Attention is given to small press publishing in the United States. Students send their manuscripts out for publication as a requirement of the course.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5321 Advanced Science Fiction Writing Workshop

Students have an opportunity in this course to pick up and extend the work they began in Science Fiction Writing, pushing to develop publishable manuscripts. In tandem with Science Fiction Writing, this course gives the Fiction Writing Department the only sequenced science fiction component in the Midwest, and one of the very few in the country.

3 Credits

Requisites PREREQUISITES: 55-5311 Science Fiction Writing or 55-4311 Science Fiction Writing COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or Equivalent Course 55-5101 Fiction Writing I

55-5322 Fantasy Writing Workshop

In this class, students will explore the many facets of fantasy fiction, from heroic fantasy, to contemporary fantasy, to horror. Students will read classic short stories of the genre, with class discussion focusing on structure, content, the use of imagination combined with plausibility, and how these qualities apply to the student's own writing.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5323 Playwriting I

This course is an introduction to the basic techniques of structure and dialogue in playwriting. Written exercises must be submitted and discussed to identify dramatic events. Students will initiate the development of a one-act play or the first act of a three-act play.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5324 Interactive Storytelling

No description available.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5325 Screenwriting Workshop: Coverage of Adapted Screenplay in LA

Course requires that students read and analyze a variety of novels that have been adapted into films. They will also read

the scripts based on these works of prose and learn how to do coverage, a standard practice used throughout the studio system. They will also view the films based on these published works. Students will then participate in weekly Q & A sessions with the screenwriters who originally adapted the above material, gaining first-hand knowledge and insight into the adaptation process. Prose and script coverage will be used to analyze different adaptation approaches and will serve as practice for entry-level positions in story editing or development offices in L.A.

3 Credits

55-5326 Topics in Fiction: Techniques and Business of Adaption in LA

No description available.

3 Credits

55-5327 Adaptation in LA

No description available.

3 Credits

55-5328 Acquiring Intellectual Property for Adaptation in LA

No description available.

3 Credits

55-5329 Practice Teaching: Outreach

No description available.

3 Credits

55-5330 Advanced Young Adult Fiction

This course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301-01). Emphasis is on deepening understanding of scene, transition, character, and plot development. Rigorous rewriting and revision are key in working toward publishable quality. Students discuss the latest in young

adult literature and current trends in publishing.

3 Credits

WI

Requisites PREREQUISITES: 55-5301 Young Adult Fiction or 55-4301 Young Adult Fiction

55-5331 Practice Teaching:Tutor Training

Story Workshop concepts, philosophy, and teaching techniques are utilized to train and provide tutors who, concurrent with their training semester, staff the Fiction Writing Department Tutoring Program. Tutors assist Fiction Writing students who need help with reading and writing skills. Students are paid for work done in the Tutoring Program.

3 Credits

Requisites PREREQUISITES: 55-5102 Fiction Writing II or 55-6102 Fiction Writing II COREQUISITES: 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development

Requirements Department Permission

55-5332 Practice Teaching: Classroom

An intensive course in Story Workshop theory and practice.

3 Credits

Requisites PREREQUISITES: 55-5331 Practice Teaching:Tutor Training COREQUISITES: 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development

Requirements Permission of Instructor

55-5332J Practice Teaching: Advanced Tutor Training - Outreach

4 Credits

55-5333 Playwriting: Advanced

Students will develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will explore the material through prose, parody, character development exercises, point-of-view, genre and collaborative exercises that deepen the students' understanding of story and situation. Students will also read and discuss plays from a variety of styles and genres to increase their understanding of the range of approaches to writing for performance.

3 Credits

Requisites PREREQUISITES: 55-5310 Playwriting Workshop II or 55-4310 Playwriting Workshop II or 31-3800 Playwriting Workshop II

55-5335 Journal and Sketchbook Ways of Seeing

Kafka, Goya, Faulkner and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Open to those interested in writing and/or visual art, the course will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better see their narrative work. Students will consider their written and visual work fully through personal observation, seeing and responding simultaneously, and seeing-in-the-mind through imagination and memory.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5400 Fiction Writing-Directed Study:

1-6 Credits

55-5401 CRW: Writers Reading the Tradition

Writers Reading the Tradition is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes (Don Quixote), Henry Fielding (Tom Jones), Jane Austen (Pride and Prejudice), Gustave Flaubert (Madame Bovary), and Charles Dickens (Great Expectations), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5402 Playwriting Process: Outreach and Inreach

Playwriting practice for writers interested in working at the intersection of individual expression and community arts. Students will develop original work by combining community arts techniques and their personal writing processes. Community arts approaches will be learned through the revision of scripts developed through service learning projects.

Students will read, discuss, and revise to explore the processes through which the scripts were originally created, and the audiences for whom performances are intended. Writing will be both individual and collaborative.

3 Credits

Requisites PREREQUISITES: 55-5323 Playwriting I

55-5403 CRW: Page to Stage

Students will read scripts of plays currently in production at Columbia and in the Chicago area, then attend rehearsals and productions of these plays. Students will explore the process of getting the dramatic text of a play from the page onto the stage through meetings and discussions with actors, directors, and designers and in class work. Students will analyze and evaluate production values and respond to texts through journal entries, an oral report, and a final creative nonfiction essay.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I and 55-5323 Playwriting I or 55-6101 Fiction Writing I and 55-5323 Playwriting I or 55-5102 Fiction Writing II and 55-5323 Playwriting I or 55-6102 Fiction Writing II and 55-5323 Playwriting I or 55-5104 Prose Forms and 55-5323 Playwriting I or 55-5105 Advanced Prose Forms

55-5404J Manuscript Preparation for Writers

In this class students will learn how to prepare manuscripts for submission and publication. Students will learn to give close attention to issues regarding the relationship between story content and the important role of style, punctuation, usage, and the many ways in which the visual appearance and impact of a manuscript's features (chapters, sections, breaks, etc.) affect not only the way in which the work is received by readers, editors, and publishers, but how layout/setup affects the manipulation of time, movement, and dramatic impact.

2 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5405 CRW: Writers on the Road

From the American road story to tales of immigrants and emigrants to adventures abroad - expatriation, political exile, and extended travel - dislocation from the familiar has for centuries played upon the imaginative processes of writers. Students will study a wide and diverse range of fiction and creative nonfiction writers who have explored the way in which prolonged or brief exposure to other countries and/or cultures has opened subject matter, story content, and individual voice.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-5102 Fiction Writing II or 55-6102 Fiction Writing II or 55-5104 Prose Forms or 55-5105 Advanced Prose Forms or 55-5106 Fiction Writing: Advanced or 55-6110 Thesis Development or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-5406 CRW: American Stage to Screen

Students will read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

3 Credits

Requisites COREQUISITES: 55-5101 Fiction Writing I and 55-5323 Playwriting I or 55-6101 Fiction Writing I and 55-5323 Playwriting I or 55-5102 Fiction Writing II and 55-5323 Playwriting I or 55-6102 Fiction Writing II and 55-5323 Playwriting I or 55-5104 Prose Forms and 55-5323 Playwriting I or 55-5105 Advanced Prose Forms

55-5408J Jazz, Blues, Slavery & Voodoo: Reading & Writing New Orleans

This course will explore the use of setting as character, expand the knowledge and appreciation of Southern writers, and learn to successfully incorporate issues of race, class, gender, and the distinct social and political views of the region into their writing to create a depth and subtext often missing from contemporary writing. The readings will explore a broad array of Southern authors writing about slavery, the peculiar social status of quadroons and free men of color, the effects past and present of the Civil War, and life tours, and cultural activities unique to New Orleans. Students will have the opportunity to interact directly with writers, musicians, and other practitioners of New Orleans culture.

2 Credits

55-5500 Topics in FW:Gators, Bayous, Jambalaya and Fais Do-Dos. Fieldwork Among Louisiana Cajuns

3 Credits

55-5501 Topics in Critical Reading and Writing:

Qualified students study the works of writers' processes, styles, techniques and choices by reading and researching published novels, short stories, journals, letters, and interviews, as well as author biographies. Students gain in-depth knowledge of the cultural context of authors' works. Students explore the writing processes of well known authors and the ways in which students' own responses to the reading can nourish and heighten the development of their own fiction.

3 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I or 55-5101 Fiction Writing I or 55-6101 Fiction Writing I

55-5501PR Topics in Critical Reading and Writing

Qualified students study the works of writers' processes, styles, techniques and choices by reading and researching published novels, short stories, journals, letters, and interviews, as well as author biographies. Students gain in-depth knowledge of the cultural context of authors' works. Students explore the writing processes of well known authors and the ways in which students' own responses to the reading can nourish and heighten the development of their own fiction.

3 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I or 55-5101 Fiction Writing I or 55-6101 Fiction Writing I

55-5502 Topics in Fiction Writing

These courses focus on specific topics, genres, and forms relative to Fiction and Creative Nonfiction Writing (novel, short-story, personal and researched essays, etc.) that might not be included in the current course offerings (eg: Chicago Stories; Gators, Bayous, Jambalaya and Fais Do-Dos:Fieldwork Among Louisiana's Cajuns). Topics covered may include traditional fiction writing topics, and may also concentrate on experimental forms and trends in contemporary fiction as well as publishing and electronic media.

3 Credits

Requisites COREQUISITES: 55-1101 Fiction Writing I or 55-4101 Fiction Writing I or 55-5101 Fiction Writing I or 55-6101 Fiction Writing I

55-5509 Study Abroad Prague

0 Credits

Requirements Department Permission

55-6088 Internship: Fiction Writ

No description available.

1-6 Credits

55-6090 Indep Proj:Fiction Writing

No description available.

1-6 Credits

55-6101 Fiction Writing I

Emphasizing the dynamic relationship between individual students, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing.

3 Credits

55-6102 Fiction Writing II

No description available.

3 Credits

Requisites PREREQUISITES: 55-5101 Fiction Writing I or 55-6101 Fiction Writing I or 55-4101 Fiction Writing I or 55-1101 Fiction Writing I

55-6104 Prose Forms

No description available.

3 Credits

55-6106 Fiction Writing: Advanced

No description available.

3 Credits

55-6109 Graduate Thesis

Includes one-on-one intensive rewriting manuscript in preparation for candidate's thesis.

1-6 Credits

55-6110 Thesis Development

This course concentrates on the process and extended development necessary for the completion of a book-length thesis. The course is designed for graduate students who normally have completed at least two semesters of Advanced Fiction Writing (or will be concurrently enrolled in a second Advanced class), who have sixty to seventy manuscript pages of what they have identified to a Workshop teacher as thesis material, and are in the early stages of working with a thesis advisor. The course is not for graduate students well on their way to completing the thesis, but rather for those in the early developmental stages of thesis work. The course will focus on how to put it all together; that is, such matters as novel structure and movement, short-story structure and movement, dimensions of point of view, and the uniqueness of such in the individual writing of the students. Students should not expect a writing workshop format, though from time to time we will devote all or most of a class session to Story Workshop exercises and in-class writing.

3 Credits

Requisites PREREQUISITES: 55-5106 Fiction Writing: Advanced or Equivalent Course 55-5106 Fiction Writing: Advanced

55-6215 CritlRead&Writ:WomenWrtrs

No description available.

3 Credits

55-6216 CritlRead&Writ:ShrtStryWrtrs

No description available.

3 Credits

55-6217 CritlRead&Writing:Novelists

No description available.

3 Credits

55-6318 Bibl&ResforFictionWriters

No description available.

3 Credits

55-6329 Surv.Res&Meth of Tch Wr

An intensive research inquiry into the history, current trends, and identifiable patterns in the teaching of writing. Students will undertake a wide range of provocative comparisons of methods and groupings, or models of methods, currently represented in the field, from orthodox and basically conservative methods, to the most influential of the pioneering, innovative approaches. Usually concurrent enrollment in Practice Teaching is required.

3 Credits

Requisites PREREQUISITES: 55-5318 Bibliography and Research for Fiction Writers and 55-5332 Practice Teaching: Classroom or Equivalent Course 55-4318 Bibliography and Research for Fiction Writers and Equivalent Course 55-5332 Practice Teaching: Classroom or 55-5332 Practice Teaching: Classroom and Equivalent Course 55-4318 Bibliography and Research for Fiction Writers or 55-4318 Bibliography and Research for Fiction Writers and Equivalent Course 55-5332 Practice Teaching: Classroom

55-6407 Publishing the Literary Journal

Qualified graduate students work with F Magazine's faculty editors to learn how to apply fiction writing skills to the task of editing and publishing a nationally distributed literary journal. Through lectures, research, and hands-on classroom experience with a new issue, students will assist in all aspects of the production of a literary journal. The skills students acquire are useful in careers in editing, publishing, marketing, and project management.

3 Credits

Requisites PREREQUISITES: 55-4106 Fiction Writing: Advanced and 55-5106 Fiction Writing: Advanced

Film & Video

24-1015 Production Design I

Course provides an overview of production design for the visual media by exploring the history and theory of production design, as well as the application of art, design, and architecture to moving image storytelling. Students examine and critique case studies. Instruction covers the process of script analysis and breakdowns to budgeting for the art department. The roles and procedures of the art department will be introduced. Basics of architectural drafting and simple drawing will be covered. Students will be required to serve in the art department of an advanced film production.

3 Credits**Requirements** 24 Enrolled Credit Hour**24-1030 Moving Image Art**

Course provides a foundation in the history and aesthetics of moving image arts. Through individual films, clips, lectures, and discussion, students analyze major film movements that contributed to the development of narrative cinema. Organized thematically, course explores aesthetic, historical, technological and ideological moving image elements and their impact on the evolution of narrative construction in film & video. Students apply principles and concepts of film language as well as notions of story premise and theme to their creative production projects.

4 Credits

Requisites CONCURRENT: 24-1031 Moving Image Production I **COREQUISITES:** 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English

24-1031 Moving Image Production I

Course uses observational writing, as well as visual and aural sketching techniques, to help students conceptualize and develop creative projects that are adapted to the short film format emphasizing how facts are woven into narrative forms. Pre-production and preparation for production include writing treatments, scripting, story-boarding, and developing a workflow appropriate to the project. Short film stories are acquired using digital audio and hi-definition video. Students learn basic producing, directing, camera operation, lighting, composition, and editing.

4 Credits

Requisites CONCURRENT: 24-1030 Moving Image Art **COREQUISITES:** 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English

24-1080 Directed Study: Production

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits**Requirements** Application Required and Department Permission**24-1100 Visual Audio**

Beginning sound for film course explores the theory of the audio impact on visual images. Students develop skills and gain understanding through demonstration and creation of their works. Class discusses the completion and delivery of an entire soundtrack to the viewer.

3 Credits

Requirements 24 Enrolled Credit Hour

24-1180 Directed Study: Audio

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

Requirements Application Required and Department Permission

24-1200 Lighting I

Course introduces basic film lighting techniques for students with little or no studio lighting experience. Students become familiar with important safety procedures and the uses of standard pieces of lighting equipment. The role of grip and gaffer on the film set is also explored. Special attention is given to important light measuring techniques, including use of the spotmeter. Course encourages intelligent, thoughtful approaches to lighting based on dramatic structure and script.

4 Credits

Requisites PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I

Requirements 24 Enrolled Credit Hour

24-1280 Directed Study: Cinematography

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

Requirements Application Required and Department Permission

24-1300 Acting Techniques for Filmmakers

Participation and performing emphasis course is designed to introduce fundamentals of the actor's craft to directing students. Students delve into various acting techniques and introductory directing methods through improvisation, exercises, analysis, and scenework. Explored principles are applied to cinematic form while rehearsing and performing in front of the camera. The intended outcome is an enhanced understanding of the actor's process and the collaborative relationship between actors and directors, as well as the initial development of a directoral language, process, and style.

4 Credits

Requisites PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I

Requirements 24 Enrolled Credit Hour

24-1380 Directed Study: Directing

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

Requirements Application Required and Department Permission

24-1480 Directed Study: Post Production

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

Requirements Application Required and Department Permission

24-1581 Directed Study: Critical Studies

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

Requirements Application Required and Department Permission

24-1680 Directed Study: Producing

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

Requirements Application Required and Department Permission

24-1701 Idea Development for Film & Video

Students will examine their own creative process as well as conceptualize and develop creative projects that can be adapted to the short film format. The goal is to generate a number of viable concepts and ideas that can be stockpiled for future use as well as to learn and implement development techniques by concentrating on a couple of those concepts and bringing them to the pre-production stage. Portfolios developed in this class can be used for future short film projects.

1 Credits**Repeatable**

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English

Requirements 24 Enrolled Credit Hour

24-1710 Screenwriting I: Writing the Short Film

Course is a workshop that explores basic methods of film writing and further develops the students' skills in presenting their film ideas in written form. Students will develop craft skills basic to film and video writing: research, story development, scene structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and on developing the writer's individual personal vision. This work culminates in the development and revision of two short narrative scripts. Instrumental in the development of the student as a writer is the ability to read, and effectively critique, the work of their peers.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II

Requirements 24 Enrolled Credit Hour

24-1780 Directed Study: Screenwriting

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

Requirements Application Required and Department Permission

24-1810 Topics in Documentary:

Non-production, rotating topics course looks at examples of documentary filmmaking. Such past topics have included cross-cultural filmmaking, the music documentary, and indigenous filmmaking. Students may repeat this course as topics change.

3 Credits

Repeatable

Requirements 24 Enrolled Credit Hour

24-1880 Directed Study: Documentary

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

Requirements Application Required and Department Permission

24-2000J Set Decorating Workshop for Film and Video

Course provides a hands-on techniques review for set construction and dressing. Instruction covers the entire process, from scene analysis and breakdown, budgeting for the art department, set construction, props and dressing location and procurement, and dressing of constructed set. Strategies of collaboration are discussed.

2 Credits

24-2001 Cinematic Art in the Land of Leonardo

Modern storytelling is not constrained to one medium. This course provides students with an opportunity to learn about the ways in which core narrative properties can be adapted to various media, specifically narrative games, television, and film. Through selected case studies, students will analyze the ways in which core narrative properties are defined, adapted, and transformed across media. This class is a prerequisite for the Semester in LA/Transmedia Production: Games, Film, and Television course.

3 Credits

24-2010 Production Design II

Building on the concepts introduced in Production Design I (24-1015), course expands on the foundation of the student as designer with an emphasis on the development of the visual concept. New material includes the creative and technical aspects of the art department as they relate to set construction and location modification. Students will be given instruction on the safety and proper usage of basic power tools. Course covers the traditional skills of sketching, drafting, and model making and explains how they are used to communicate a designer's concept to production crews. Students will be required to create a model and technical drawings of a given set, as well as serve in the art department of an advanced film production.

3 Credits

Requisites PREREQUISITES: 24-1015 Production Design I

24-2011 Props, Models, and Miniatures

Course emphasizes the safety, construction, and planning skills necessary to design, estimate, and construct three dimensional specialty props, models and miniatures for film. Emphasis is on the collaborative skills of transforming images from a designer's sketches and concept art to working drawings and full three dimensional construction props. Techniques include carving, molding, casting, as well as scaling of paint and dress techniques for miniatures.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-1015 Production Design I or 24 1020 - Production II and 24-1015 Production Design I

24-2012 Set Decoration

Building on the concepts introduced in Production Design I, course emphasizes the development and fulfillment of a film's visual theme through set decoration. Course will include the creative and practical aspects of the Art Department as they relate to Set Decorating.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-1015 Production Design I or 24 1020 - Production II and 24-1015 Production Design I

24-2013 Cinema Set Design and Construction Coordination

Building on the concepts introduced in Production Design I, course requires that the student act as both set designer and construction coordinator for an advanced student film. They will design, estimate costs, and construct sets with an emphasis on the safety and planning skills necessary to successfully fulfill the director's and production designers's vision.

4 Credits

Requisites PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production

I COREQUISITES: 24-1015 Production Design I

24-2030 Project Development, PreProduction, and Preparation

Course explores and practices above-the-line roles and functions for project development, preproduction and preparation. Projects conceptualized, written, and developed are produced in the companion, co-requisite course Moving Image Production II (24-1033). Students will draft scripts, schedule and budget projects, prepare visual and aural treatments, keep director/producer journals, conduct casting sessions, and critique edits in a team-based approach. Emphasis is on collaboration and team building.

4 Credits

Requisites PREREQUISITES: 24-1030 Moving Image Art CONCURRENT: 24-2031 Moving Image Production II

24-2031 Moving Image Production II

Course is a continuation of Moving Image Production I and continues a team-based approach to film production. Each team member serves as executive producer for one of four team projects which may include fiction, documentary or alternative forms. Produced projects are developed in the companion, co-requisite course Project Development (24-1032). Emphasis is on intermediate production protocols including set operations, cinematography and lighting, audio acquisition and intermediate postproduction skills including developing a workflow to completion of the project.

4 Credits

Requisites PREREQUISITES: 24-1031 Moving Image Production I CONCURRENT: 24-2030 Project Development, PreProduction, and Preparation

24-2101 Post-Production Audio I

Course teaches foundations of the Digital Audio Workstation and techniques required in the creation of special effects and the manipulation of dialog, music, and sound effects. Course also instructs students with the methodology of the track building process.

4 Credits

Requisites PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I

24-2102 Audio for Visual Media II

Course explores the post-production techniques used in creating effective audio for film and video. Students develop aesthetic judgment by analyzing a variety of soundtracks and develop technical skills, including track building, ADR, Foley, and mixing, by employing these techniques in the design and creation of their own soundtracks.

4 Credits

Requisites PREREQUISITES: 43-2420 Audio for Visual Media I or 24-2101 Post-Production Audio I

24-2103 Location Sound Recording

Course introduces students to synchronous film and video and professional audio technologies. Areas covered include microphones, analog and digital audio recorders, SMPTE time code, film and video formats, and film and video data tracks. Students become proficient in the use of professional location sound packages, Nagra recorders, hard and wireless microphones, mic mixers, and booms.

4 Credits

Requisites COREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2104 Music for Film & Video

Students are introduced to elements of music and ways in which these elements may be used to create a musical style that enhances the visual statement. Course emphasizes understanding the function of the score and how it relates to texture, color, and drama in music. Students explore their creativity using the tools available, work on projects of increasing complexity, and complete a score for their own film or video as a final project. Listening skills, music vocabulary, and business and legal aspects of the profession are also studied.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24 1020 - Production II

24-2106 The Art and Craft of Foley

This workshop course will prepare students to cue, perform, and edit Foley tracks as needed for film, animation, television, and games. Small class projects will include studio time for performing footsteps, props, and cloth for Foley. Final projects will require the cueing, shooting, and editing of Foley on student films.

2 Credits

Repeatable

Requisites PREREQUISITES: 24-2102 Audio for Visual Media II

24-2107 The Art and Craft of Automated Dialogue Replacement

This workshop course will prepare students to cue, perform, and edit Automated Dialogue Replacement tracks as needed for film, animation, television, and games. Small class projects will include studio time for recording principle performers and group ADR. Final projects will require the cueing, shooting, and editing of ADR on student films.

2 Credits

Requisites PREREQUISITES: 24-2102 Audio for Visual Media II

24-2201 Image Design for Cinema

Course examines issues of visual communication and design of the cinematographic image. Through lectures, practical assignments, and critiques, students refine their ability to use images to see, conceive, and communicate most effectively. They also develop critical thinking necessary for filmmakers when creating the visual concept of the story.

3 Credits

Requisites PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I

Requirements 24 Enrolled Credit Hour

24-2202 Cinematography:Camera Seminar

Course gives students working knowledge of 16mm motion picture camera equipment. Operation and maintenance procedures are specified for each camera. Instruction also covers duties of the camera assistant and operator.

4 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2203 Optical Printing I

Course serves as a general introduction to the optical printer and its capabilities, emphasizing the basic operation of a J-K printer. Exercises involve control of focal techniques, exposure, time manipulation, superimposition, fades and dissolves, high contrast processing, mattes and countermattes for wipes and insets, blow-up and reduction, color adjustment, combination, and isolation.

3 Credits

Requisites PREREQUISITES: 24-1030 Moving Image Art and 24-1031 Moving Image Production I
Requirements 24 Enrolled Credit Hour

24-2204 Visual Effects

Course teaches students the methodology of visual effects production through practical, hands-on application. Students acquire general knowledge of a variety of skills needed to effectively produce and direct a visual effects sequence.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-1200 Lighting I or 24-1200 Lighting I and 24 1020 - Production II

24-2205 Cinematography for Visual Effect

Lectures and examples of best current practices will inform and guide the students to a better understanding of the work required of the Visual Effects Cinematographer. Students will plan and execute simple, specific visual effects sequences that will give them an exposure to the basic principles of integrated Visual Effects production, with the emphasis on the creation of the cinematographic elements. This will be done in concert with elements from synthetic (computer generated) and physical effects sources, such as models, miniatures, bluescreen, greenscreen, motion controlled, computer controlled cameras, and artificial characters motivated by motion capture techniques. The design and creation of the cinematographic elements of the successful visual effects sequence is integrally relative to the design and execution of the aforementioned contributing elements and sources. Working collaboratively with these other disciplines in the context of simple, defined exercises and projects will give the student cinematographer a solid perspective on the best practices methodology and production of cinematographic elements of the successful visual effects sequence.

4 Credits

Requisites PREREQUISITES: 24-2202 Cinematography:Camera Seminar and 24-2204 Visual Effects and 24-2203 Optical Printing I

24-2206 Telecine and Color Correction

Course teaches students a working knowledge of the aesthetics and technical aspects of the film-to-tape transfer process and digital image processing with a focus on color correction. Content addresses theory and application of color correction, image control, and manipulation techniques. Principles of color theory and the tools available to filmmakers engaged in the processes of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on experience with telecine, non-linear editing systems, and third-party applications.

3 Credits

Requisites PREREQUISITES: 24-2402 Editing II or 24-3202 Special Studies: Cinematography I

24-2206J Color Correction for Editors

Course is designed for any Film & Video student, with specific value for the editor. Students acquire a working knowledge of aesthetics and the technical aspects of color correction as it applies to the editing environment. Course involves lecture and practical experience. A portion of the course is hands-on using the color correction programs on Avid Media Composer and Final Cut Pro NLE systems. Students may bring an existing project to work with during the workshop part of the class or exercises will be provided for them.

2 Credits

Requisites PREREQUISITES: 24-2402 Editing II

24-2208 Cinema Color I

Color Correction I is an introductory course in the theory and practice of color correction for cinema. There are survey and demonstration components to the class that expose students to the history of color in art, the physics and scientific theory and measurement of color, and applied color systems. Students then move into the practical, hands-on application of these components, while still exploring theoretical aspects relative to the use of color in cinematic context.

3 Credits

Requisites PREREQUISITES: 24-2401 Editing I or 24-2201 Image Design for Cinema

24-2209 Cinema Effects I

Lectures and demonstrations, with supporting materials, along with weekly exercises to reinforce the ideas and principles put forth in these presentations, will guide students toward a solid fundamental understanding of the visual effects postproduction process via the compositing workflow. Students will be given the opportunity to show what they have learned by executing a basic final project at the end of the semester, with a subsequent critique by the class and individually with the instructor.

3 Credits

Requisites PREREQUISITES: 24-2401 Editing I or 24-3600 Producing I: Production Team or 24-2203 Optical Printing I or 26-2040 Animation Storyboard & Concept Development

24-2210 Introduction to Digital Cinematography

Introduction to Digital Cinematography will show students the similarities and differences between film camera systems and electronic camera acquisition systems, using lecture, demonstration, and example. Building on the fundamental knowledge that students have gained in the Foundation curriculum of the Film & Video Department, students will be shown how the basic functions and relationships in camera systems and support have similar attributes, and similar outcomes, but with sometimes very different methodologies and consequences relative to the production process. This knowledge will be integrally useful for student filmmakers in creative storytelling.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2301 Directing I

Course begins the study of the basic relationship between actor, text, and director, then expands to include staging, rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, beat analysis, rehearsal techniques, and casting.

6 Credits

Requisites PREREQUISITES: 24-1020 Production II and 24-1300 Acting Techniques for Filmmakers or 24-2031 Moving Image Production II and 24-2030 Project Development, PreProduction, and Preparation and 24-1300 Acting Techniques for Filmmakers

24-2302 Comedy Directing Workshop

Course teaches students to develop and direct comic material using a series of in-class writing assignments that are quickly tested through staging and critique. This trial-and-error process helps students develop a unique comedic voice and creates a body of work to be refined and videotaped later in the semester. Course culminates in a short, scripted comedy film, shot outside of class and edited for class review.

6 Credits

Requisites PREREQUISITES: 24-2301 Directing I

24-2401 Editing I

Course helps students develop the basic non-linear editing skills needed to tell stories effectively through screenings, practical hands-on assignments, using NLE editing software, readings, and lectures. Organizational skills needed to handle NLE offline digital video and audio materials are covered. Editing exercises consist of various editing genres, using scenes from longer works. Students receive ongoing critiques of their work to determine their proficiency of craft and creativity.

4 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2402 Editing II

Hands-on course helps students continue to develop the necessary skills to become professional editors. Editing

projects are increasingly more complex, concluding with finishing a short film. Communicating and collaborating with a director is emphasized. Students use professional state-of-the-art non-linear digital editing equipment and receive ongoing critiques of their work to determine their proficiency of craft and creativity. Understanding NLE workflow from capturing footage through exporting the final project is emphasized.

4 Credits

Requisites PREREQUISITES: 24-2401 Editing I or 24 2401A - Editing I

24-2404 Digital Workflow

This repeatable course consists of subjects supporting the creative workflow of digital cinema. This course would be of interest to developing Editors, Cinematographers, Post-Production Supervisors, VFX Supervisors or Producers seeking fluency in the specialized language of digital processing of media from production through post. Topics could include: Codecs and Formats; Storage and Media Share; Managing multiple sources; Digital Camera Post-Production Workflows (RED, P2, Canon 5D, etc.). Classes include lectures, demos, site visits and practice. Students choose to register for the topic/semester that best address their interests and needs.

1 Credits

Repeatable

Requisites PREREQUISITES: 24-2401 Editing I or 24 2401A - Editing I

24-2405 Topics in Editing

This repeatable course consists of rotating subjects of interest to the developing editor or filmmaker who appreciates the importance of post-production. Suggested topics include: Montage history, meaning and application; Editing Action; Editing Unscripted Material; Director/Editor collaboration; the work of influential editors. Topics address relevant post-production subjects that merit in depth exploration. Classes include lectures, films clips, written papers and/or exercises. Students choose to register for the topic/semester that best address their interests and needs.

1 Credits

Repeatable

Requirements 24 Enrolled Credit Hour

24-2406 Advanced Postproduction Tools

In Advanced Post-Production Tools, students will receive advanced editing instruction using Final Cut Studio with an emphasis on integrating Final Cut Pro with these satellite applications creating a complete digital post-production workflow. This course will broaden the student's skill set beyond picture cutting into sound design, color correction, effects and finishing, by focusing principally on the Motion, Soundtrack Pro, Cinema Tools and Color applications. Through lectures, demonstrations and exercises, students will advance and deepen their skills as editors as they master a complete self-contained post-production workflow within the Final Cut family.

3 Credits

Requisites PREREQUISITES: 24-2401 Editing I or 24 2401A - Editing I

24-2423 History of Motion Graphics

This course introduces students to Motion Graphics through a historical and cultural survey. The course will include early graphic animation, art based experimentation, technical milestones, historic and contemporary practitioners and inquiry into how we critically read this visual culture.

3 Credits

24-2500 Cinema Studies I

Course is an intermediate level writing- and-research-intensive study of film aesthetics and theory. Students are taught how to write about film using four classical approaches in cinema studies: aesthetic and semiotic analysis, authorship, reception theory, and genre and ideological analysis. In order to focus more on writing and course content, screenings will be limited to a few films that have been selected because of their potential to be viewed from different perspectives. The screenings may change at the discretion of the instructor but the nature and number of the assignments will remain the same for each offering of the course.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2501 Authorship:

Screening/discussion course is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. Course may be repeated as featured directors change.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2510 Studies in Film Genre:

Course explores the conventions of film genres and their influence on style and content of motion pictures. Topics covered in the past have included The Thriller, Cult Classics, The Western, and Film Noir. Course may be repeated as topics change.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2511 Science Fiction Visions of a Post-Human Future

Course examines science fiction visions of a post-biological, post-human future. Through films (Blade Runner, 2001: A Space Odyssey, and The Matrix), novels, (Snow Crash and Blood Music), the internet, and other media, students explore fundamental questions of human and gender identity. Students examine contemporary anxieties fueled by the creation of artificial life, genetic engineering, the replacement of body parts, the threat of biological and electronic viruses, and predictions that intelligent, self-replicating machines represent the next stage of human evolution.

3 Credits

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Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

Requirements 24 Enrolled Credit Hour

24-2520 Studies in National Cinema:

Course investigates how social, economic, and political institutions of a particular country affect film style and content. In turn, course considers how movies provide metaphorical snapshots of their culture at a specific moment. Examining both U.S. and other cultures, movies and videos allow for the viewing of art as a construction of a culture, not simply a personal or natural phenomenon. Course is important for all film and video students in the media treatment of a culture. Past topics have included Iranian cinema, cinemas of Australia and New Zealand, Pan African cinema, and Czech New Wave cinema. This course may be repeated as topics change.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2540 Studies in Film History:

Course investigates how social, economic, and political institutions affect film and video style and content during a specific era. In turn, it looks at how movies provide metaphorical snapshots of their culture at these moments. Topics covered in the past have included films of the '50s, films of the '60s, films of the '70s, movies and war propaganda, and black roles in film and society. Course may be repeated as topics change.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1510 and 24-1500

24-2540J Studies in Film History

Course investigates how social, economic, and political institutions affect film and video style and content during a specific era. In turn, it looks at how movies provide metaphorical snapshots of their culture at these moments. Topics covered in the past have included films of the '50s, films of the '60s, films of the '70s, movies and war propaganda, and black roles in film and society. Course may be repeated as topics change.

2 Credits

Repeatable

24-2550 World Cinema I, Beginnings to Neorealism

This course is designed as a survey of the beginnings of world cinema. It explores development of world cinema from its beginnings in the late nineteenth century to the neo-realist movement in the 1940s. Emphasis is placed on major directors, films and movements that contributed to the development of narrative cinema. The course will investigate several major film movements and individual films, paying close attention to their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

3 Credits

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or Computer Application Proficiency EXC score >= 60

Requirements 24 Enrolled Credit Hour

24-2551 World Cinema II, 1940's to the Present

This course is designed as a survey of the beginnings of world cinema. It explores development of world cinema from the 1940s to the present. Emphasis is placed on major directors, films and movements of the modern era. The course will investigate several major film movements and individual films, paying close attention to their aesthetic, historical, technological and ideological significance. Students will research and write papers and be involved in a number of other in-class and online research activities to help engage them actively with the material.

3 Credits

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or Computer Application Proficiency EXC score >= 60

Requirements 24 Enrolled Credit Hour

24-2560 Short Forms in Film & Video

Course views and studies narrative and experimental short films and videotapes to define the range of structural and stylistic techniques available to student filmmakers and to provide models for kinds of filmmaking encouraged by the College's production program. Examples are drawn from a variety of sources and are grouped into structural and

stylistic categories for analysis and comparison.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1510 and 24-1500

24-2561 Studies in Film Aesthetics

Course investigates how artistic and cultural movements and technological innovations determine and enhance the aesthetics development of the medium. Previous topics have included expressionism; surrealism; and aspects of film: cinemascope, technicolor, stereophonic sound, and 3-D. Course may be repeated as topics change.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1510 and 24-1500

Requirements 24 Enrolled Credit Hour

24-2580 Sexual Perspectives in Film

Course includes historical, psychological, and sociological examinations of the role of gender, sexual behavior and relationships, shifting concerns, and changing morals as presented in cinema. Topics for examination might include gay and lesbian filmmaking, the image of women in film, male myths, and feminist filmmaking. This course may be repeated as the subject changes.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 51-1271 Gay and Lesbian Studies II: 1980 to Present or 52-2655 Queer Literature or 24-1510 and 24-1500

24-2600J Script Supervision and Film Continuity Workshop

Course focuses on the role of the script supervisor, a film profession responsible for maintaining script continuity, working with the director to ensure that scenes are completely covered, and preparing daily notes for the editor and post-supervisor. Course will also cover the script supervisor as a critical crew position and will enhance students' understanding of the multitude of details that must be addressed in production and the resulting impact on post-production through the creation and dissemination of associated on-set documentation and the management of continuity protocol.

2 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2680 Directed Study: Producing

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

Requirements Application Required and Department Permission

24-2700 Script Analysis

Course provides students with an opportunity to learn more about various concentrations by examining the methods by which professionals approach, break down, or prepare a script for filming. Students analyze various drafts of scripts from several feature length and shorter films. Beginning with story analysis, class analyzes scripts in relationship to producing, directing, acting, production design, cinematography, editing, and sound design. Scripts' strengths and weaknesses are discussed in relation to each of the production areas. Course material links with material from each of the major concentration areas in the Film and Video Department.

3 Credits

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English

Requirements 24 Enrolled Credit Hour

24-2701J The Art of Pitching

Course will look at various media to see how others pitch their stories or products, and practice pitching before the class and before professionals. The focus will be upon presenting the student's personal work to a potential buyer, executive producer, or similar client. Students will work on crafting their loglines and pitches in writing before conversion to verbal presentation.

1 Credits

Requisites PREREQUISITES: 24-1020 Production II and 24-1500 and 24-1510 and 24-1710 Screenwriting I: Writing the Short Film

24-2703 Analyzing Dramatic Structure in LA

Course analyzes a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 Credits

24-2705 Comparative Screenwriting:

Repeatable course provides students with an extensive examination of the screenwriter's role, career and development, and relationship to the production process. These objectives are achieved by comparing and contrasting two writers who operate in different ways. For example, a screenwriter who directs his or her own materials is compared to a writer whose work is directed by someone else; a Hollywood screenwriter is contrasted with an independent writer; a classical narrative writer is compared to a nontraditional writer. Students study the role of the screenwriter and the impact of the writer on the production process.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2700 Script Analysis and 24-2710 Screenwriting II: The Feature Film

24-2710 Screenwriting II: The Feature Film

Course teaches students to produce longer and more complex screenplays; facilitates a deeper understanding of the screenwriting process; and enables students to develop character, story, and linear structure. Students master systematic work habits in order to fully develop the screenplay, from initial idea to completed script. Course also provides students with the opportunity for consistent critique of their screenwriting.

3 Credits

Requisites PREREQUISITES: 24-1710 Screenwriting I: Writing the Short Film or 40-2722 Screenwriting II: The Feature Film

24-2715 Adaptation

Course examines problems, obstacles, and reconstruction principles inherent in adapting a literary work for the screen. Content focuses primarily on the kinds of short work attractive to low-budget filmmakers and works possible within the Columbia production program.

3 Credits

Requisites PREREQUISITES: 24-1710 Screenwriting I: Writing the Short Film

24-2716 Adaptation II in LA

Course requires that students develop a previously completed work of prose (non-scripted material) into an expanded step outline and then a visual treatment. The outlining process will involve breaking down the prose, streamlining it into visual and essential dialogue, and registering the step outline with the W.G.A. Based on feedback from a story editor, the students will revise their outline and write a visual treatment to be pitched to development executives at the end of the program. Before attending the program, students must demonstrate they have the rights to the material (as

the original or with author's documented permission).

3 Credits

Requirements Accept in Sem in LA Prog

24-2718 Acquiring Intellectual Property for Adaptation in LA

Course is designed to help students better understand the process of optioning copyrighted material by other writers. During their first week, students will research and choose three works of prose by other writers for optioning. Taking their first choice, students will attempt to locate the rights through publishers, lawyers, agents, etc. There will be weekly individual meetings to check on student progress. If a student's first choice falls through due to already being optioned, or too many legalities, the student will try to option his/her second choice (and so on).

3 Credits

Requirements Accept in Sem in LA Prog

24-2720 Genres in Screenwriting:

Course will study several screenplays, each of which effectively captures a sense of the genre chosen for the current semester. Students examine the screenplays in terms of the writers and the scripts' ability to deal with contemporary or universal issues and themes in the context of the designated genre. Students will develop and write the first draft of a screenplay based upon techniques and elements of the specific genre but reflective of their own personal themes as well. This is a repeatable course wherein the genre rotates from semester to semester. Previous genres have included film noir, horror, science fiction, comedy, action adventure, and psychological thriller.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2710 Screenwriting II: The Feature Film or 40-2722 Screenwriting II: The Feature Film

24-2723 Writers' Roundtable in LA

Course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students will explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 Credits

Requisites PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

24-2730 Screenwriting Workshops:

Course is designed to help the students write better and more effective scripts. Students will learn a variety of approaches and techniques. This is a repeatable course with rotating topics, which in the past have included co-writing and experimental screenwriting.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2700 Script Analysis and 24-2710 Screenwriting II: The Feature Film or 24-2700 Script Analysis and 40-2722 Screenwriting II: The Feature Film

24-2731 Screenwriting Workshop: Reading for Coverage in LA

Course requires that students read and analyze a variety of scripts preparing coverage as practice for entry-level positions in screenwriting or preparing for jobs in Hollywood development offices.

3 Credits

Repeatable

Requirements Accept in Sem in LA Prog

24-2732 Screenwriting Workshop: Coverage of Adapted Screenplays in LA

Course requires that students read and analyze a variety of source stories, scripts based on those source stories, and films made from those scripts as a way to learn adapting techniques. Students will learn and prepare prose coverage and script coverage as a method of analyzing adaptation approaches and as practice for entry level positions in screenwriting or preparing for jobs in Hollywood development offices.

3 Credits

Requirements Accept in Sem in LA Prog

24-2733 Screenwriting LA

Course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 Credits

Requirements Accept in Sem in LA Prog

24-2735 Screenwriting Workshops:

Course is designed to help students revise and rewrite work previously written using a variety of approaches and techniques. Students learn to reexamine, reevaluate, and think critically about their own work and their classmates.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2710 Screenwriting II: The Feature Film

24-2791 Independent Project: Screenwriting LA

Course teaches students methods of pitching and marketing their film ideas in individual consultation with prearranged faculty advisor and guest speakers, primarily using the student script from Screenwriting III.

0 Credits

Repeatable

Requisites PREREQUISITES: 24-3711 Screenwriting III: Senior Thesis LA

Requirements Accept in Sem in LA Prog

24-2796 Independent Project: Intensive Study

Course allows students to undertake independent projects in intensive study, under the advisement of a faculty member, to receive credit for attending screenwriting-related workshops or seminars conducted by professional organizations or schools other than Columbia College Chicago.

0 Credits

Repeatable

Requisites PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

Requirements Application Required and Permission of Coordinator

24-2797 Independent Project: Analysis

Course allows students to have individual consultation with a prearranged faculty advisor to analyze or critique screenplays as a method of better understanding the craft and improving their screenwriting. Students must complete a rigorous application process.

0 Credits

Repeatable

Requisites PREREQUISITES: 24-2700 Script Analysis

Requirements Application Required and Permission of Coordinator

24-2798 Independent Project: Development/Draft

Course allows individual consultation with a prearranged faculty advisor to develop a script idea into treatment format or a first draft. Students must complete a rigorous application process.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

Requirements Application Required and Permission of Coordinator

24-2799 Independent Project: Work-in-Progress

Course consists of independent projects that allow students individual consultation with a prearranged faculty advisor, enabling the student to rewrite a script begun in a previous class or independent project or to develop a script from a prewritten treatment. Students must complete a rigorous application process.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

Requirements Application Required and Permission of Coordinator

24-2803 Culture, Race and Media

Course enables students to analyze subtle and subliminal messages about culture, race ethnicity, gender, religion, class, and ability as presented to us through the media--television, film, and print, which has a pervasive influence upon how we view the world. Through open discussions of difference, research, and stimulating readings, students will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

3 Credits

PL SS

Requirements 30 Completed credit hour

24-2806 Documentary Research and Writing

Course serves as a comprehensive overview of documentary research methods and approaches to pragmatic documentary writing. Students will critically analyze and evaluate primary, secondary, and tertiary sources and evidence; develop research protocols and methodology; and conduct primary research resulting in a working hypothesis leading to a proposal premise. Students will synthesize research findings to draft various forms of documentary writing. Additionally, students will examine, understand, and apply legal and ethical elements to documentary preproduction and preparation.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2807 Documentary Storytelling

Course begins with an overview of the relationships between story and discourse in narrative storytelling. This includes narrative voice and perspective, the temporal and spatial arrangements of events and mutual influences between plot and character. Once fundamental principles are established, the focus shifts specifically to documentary film. By studying excerpts from existing works, students develop an understanding of narrative approaches to documentary and apply that knowledge to a personal project they wish to develop.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

Requirements 24 Enrolled Credit Hour

24-2809 Documentary Production I: Basic Field Production

Intensive workshop course gives students a solid grounding in basic documentary field production including a variety of hand-held camera moves, essential three point lighting techniques with minimal equipment. Students will develop basic wired and wireless sound recording techniques. Additional topics include set protocols and crew coordination strategies, checklists and preparation, logging, and labeling.

1 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2811 Producing and Directing the Interview

Intensive course gives students a comprehensive advanced approach to producing and directing interviews in assorted scenarios and venues. Students will prepare question banks based on pre-interviews and research. Students will practice friendly, adversarial, and investigative techniques. Additional topics include booking, scheduling, visualizing the interview, crew communication, coordination, and creative directing for specific styles. Ethics and legal aspects of the interview will be explored.

1 Credits

Requisites PREREQUISITES: 24-2815 Documentary Production II: Intermediate Field Production or 40-2100 Television Arts: Writing and 40-2401 Production and Editing II

24-2812 The Interview: Lighting, Shooting and Sound Acquisition

Intensive course uses practical hands-on application; students will explore intermediate and advanced approaches to shooting, lighting, and acquiring sound for both formal and alternative styles of on-camera interviews.

1 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-2815 Documentary Production II: Intermediate Field Production

Intensive workshop course gives students additional grounding in intermediate documentary field production including a variety of visual strategies, sophisticated three point lighting techniques with advanced equipment. Students will work with advanced sound recording techniques. Additional topics include one person crew strategies and production problem solving.

1 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3001 Transmedia Analysis: Games, Film and Television

Modern storytelling is not constrained to one medium. This course provides students with an opportunity to learn about the ways in which core narrative properties can be adapted to various media, specifically narrative games, television, and film. Through selected case studies, students will analyze the ways in which core narrative properties are defined, adapted, and transformed across media. This class is a prerequisite for the Semester in LA/Transmedia Production: Games, Film, and Television course.

3 Credits

Requisites PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

24-3004 Production Design Practicum

Workshop course asks students to serve as the production designer on a significant short film using a screenplay developed in a previous semester. They will collaborate with advanced student directors, producers, and cinematographers and conceive the overall visual concept for the film. Emphasis will be on the artistic relationship with the director and cinematographer, as well as on the organizational and financial relationship with the producer. Under the leadership of the producers, the production design students will assemble an art department with key personnel, develop and monitor the art department budget, and supervise the execution of their design.

6 Credits

Requisites PREREQUISITES: 24-1015 Production Design I

Requirements Permission of Instructor

24-3005C Transmedia Development: Game

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for the game industry. Each student will develop one piece of material, such as a short game or game sequence that incorporates at least one extensive dialogue tree and substantive narrative content.

3 Credits

Repeatable

24-3020 Cinema Visual Effects Production Workshop

In this workshop, students will serve as visual effects artists or supervisors on one or more significant short films, in collaboration with students from other disciplines. Emphasis is on the realization of visual elements used in the films, as well as the artistic relationship between the visual effects supervisor, director, and visual effects artists. Students will take on specific roles in visual effects post-production, including compositing, 3D modeling, animation, cinema title design, and VFX supervisor. Each student will be assigned to their role based on prerequisites and a portfolio review. Permission of Instructor

4 Credits

Repeatable

Requisites PREREQUISITES: 24-3209 Compositing for Cinema or 26-3049 Computer Animation: Visual Effects or 26-3089 Advanced Character & Environmental Design or 26-3046 Advanced Computer Animation: Maya or 26-3050 Acting For Animators or 26-3081 Motion Capture II or 24-4421 Motion Graphics II or 40-3422 Motion Graphics II or 24-3604 VFX Supervisor Workshop or 26-3082 Environmental Design & Modeling I or 26-3086 Character Design and Modeling I

Requirements Permission of Instructor

24-3089 Internship: Film & Video

Course provides advanced students with practical work experience that places them in training positions related to their academic studies. The College awards academic credit in internships based on a ratio of credit hours to hours worked. Even though the internship takes place outside the classroom, there are institutional and department requirements for students seeking and taking internships.

1-12 Credits

Repeatable

Requirements Department Permission

24-3098 Indep Proj:Film & Video Production

Course involves the instructor acting as the supervisor for students who meet the criteria necessary for enrollment. Students must submit a complete production packet prior to enrolling in this class.

1-6 Credits

Repeatable

Requirements Application Required and Department Permission

24-3101 Advanced Location Sound Recording

Course applies principles of synchronous motion picture recording to advanced production. Students work on advanced projects on location with faculty supervision. Class sessions provide for discussions, exchange of experiences, and problem solving.

4 Credits

Repeatable

Requisites PREREQUISITES: 24-2103 Location Sound Recording

24-3102 Advanced Production Sound Applications

Course examines and practices advanced sound recording strategies and techniques to prepare advanced location sound students for a career as a professional sound mixer. Students will provide complete production audio services to advanced projects including pre-production assessment of equipment budgets, attend all production meetings, location scouting, recording of table reads, acquisition of quality audio tracks keep production journals, manage all audio media, formats and documentation. They will also perform technical competency tests with hard disk recording and wireless microphone technologies. Emphasis is on providing the highest level of quality audio services to advanced department productions.

4 Credits

Requisites PREREQUISITES: 24-3101 Advanced Location Sound Recording

24-3122 Audio For Visual Media III

Course is intended for advanced students who wish to gain more insight and experience in preparing and mixing sound tracks for film. Students work in teams to complete class projects during additional weekly lab times.

4 Credits

Requisites PREREQUISITES: 24-2102 Audio for Visual Media II

24-3126 Sound Mixing for Cinema

Sound Mixing For Cinema explores the advanced processes used to create effective state-of-the-art cinema sound mixes. In this intensive, hands-on studio course, students will study the latest trends in soundtrack aesthetics & rerecording technology and employ these techniques in mixing soundtracks for a variety of cinema genres & media.

4 Credits

Requisites PREREQUISITES: 24-2102 Audio for Visual Media II

24-3198 Independent Project: Location Audio

Course requires that students, under the guidance of an advisor, be responsible for on-location production sound recording and playback on the student or professional films.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-2103 Location Sound Recording

Requirements Application Required and Department Permission

24-3199 Independent Project: Audio Post Production

Course requires that students design and render the necessary elements for completion of a soundtrack on student or professional films.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-2101 Post-Production Audio I or 24-2102 Audio for Visual Media II

Requirements Application Required and Department Permission

24-3200 Lighting II

Course focuses on the visual image and how to arrive at that image through intellectual and physical means. This highly technical class stresses knowledge of technical elements necessary to accomplish the sophisticated marriage of art and science.

4 Credits

Requisites PREREQUISITES: 24-1200 Lighting I and 24-2202 Cinematography:Camera Seminar COREQUISITES: 24-3206 Photo Theory/Lab Practice

24-3201 Cinematography: Camera Seminar II

Course focuses primarily on operating the latest models of 16mm, Super 16, and 35mm cameras and includes an introduction to ARRI SR3, Aeton 16, ARRI 535, and Panavision cameras. Instruction also covers support equipment, including the dolly, jib arm, gear head, video assist, Steadicam, and Smart Slate. Students learn how to operate equipment, shoot 35mm footage, and receive exposure to Telecine transfer in a commercial facility that includes digital da Vinci.

4 Credits

Requisites PREREQUISITES: 24-2202 Cinematography:Camera Seminar COREQUISITES: 24-3200 Lighting II and 24-3202 Special Studies: Cinematography I

24-3202 Special Studies: Cinematography I

Through individual and group projects, course focus on the interpretation of artistic goals and work through technological problems of cinematography. Students develop different creative approaches to the visual concept of the script. Technical issues including film stocks, processing, densitometry, special effects, and lighting are discussed and analyzed.

4 Credits

Requisites PREREQUISITES: 24-2201 Image Design for Cinema and 24-2202 Cinematography:Camera Seminar and 24-3206 Photo Theory/Lab Practice and 24-1200 Lighting I

24-3203 Special Studies: Cinematography II

Course is designed to acquaint students with the role of the cinematographer in the motion picture, emphasizing creation of the visual concept of the movie, problems of style, and design and arrangement in connection with the choice of creative techniques. Course also deals with the color structure of the motion picture.

4 Credits

Requirements Permission of Instructor

24-3204 Digital Cinematography

Course explores technical and aesthetic demands of interformat production, digital cinematography, and digital postproduction and special effects. Students light the set and shoot the scene in different formats, using 16mm, 35mm, Digital Video, SP BETA, and HDTV. After composing the scene with special effect plates, students transfer the final product on 35mm print and evaluate how different recording media handle the video-to-film transfer process.

4 Credits

Requisites PREREQUISITES: 24-3202 Special Studies: Cinematography I

24-3205 Lighting III

Course focuses on advanced lighting for motion pictures based upon brightness analysis of the scene. Students learn how to light a scene using a spotmeter only.

4 Credits

Requisites PREREQUISITES: 24-3200 Lighting II and 24-3201 Cinematography: Camera Seminar II

Requirements Permission of Instructor

24-3206 Photo Theory/Lab Practice

Course offers in-depth study of technicalities of photographic films and practical information on the role of the film laboratory. Filmmakers must understand their film stocks and the film laboratory handling them in order to use stock most effectively. Topics include latent image theory, tone reproduction, sensitometry/densitometry, mechanical properties of films, and image quality.

4 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3209 Compositing for Cinema

Course teaches students the various analogue and digital techniques of compositing film elements of diverse origin, from film, electronic imaging systems, and computer-generated images, through lecture, demonstration, and hands-on practice.

3 Credits

Requisites PREREQUISITES: 24-2203 Optical Printing I or 24-2201 Image Design for Cinema or 24-4421 Motion Graphics II

24-3210 Cinematography Practicum

Workshop course requires that Cinematography students work as directors of photography on a significant short film or video in collaboration with students from other concentrations. Emphasis is on visual and oral realization from a screenplay to affect an audience through dramatic screen presentation. Student cinematographers work in collaboration with directors and producers. The ability to communicate with one another and maximize the value of their creative contributions will be assessed. Cinematographers will collaborate on storyboards, scout locations, develop the visual concept of the story, create floor plans for scenes, participate in pre-production and production meetings, execute shooting within set production parameters, and supervise timing of the final project.

4 Credits

Requisites PREREQUISITES: 24-3203 Special Studies: Cinematography II

Requirements Permission of Instructor

24-3211J Camera Movement: Practical Application of the Moving Camera

Highly intense, highly technical course is intended for the advanced Cinematography student. The class day will be broken into two individual sessions. The mornings will be devoted to studying past and present filmmakers and their use of the moving camera. It is also possible that we will bring into class, some of the equipment that is used in the motion picture industry (steadicam, cranes, etc.). The afternoons will be spent shooting class exercises and group projects.

2 Credits

Requisites PREREQUISITES: 24-3200 Lighting II and 24-3202 Special Studies: Cinematography I and 24-3201 Cinematography: Camera Seminar II

24-3297 Independent Project: Cinematography Visual Elements

Independent project course provides students the opportunity to receive credit for creating visual effects that will be used in a larger, more complex project or for inclusion in their reel, to be used for employment in the industry.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-3202 Special Studies: Cinematography I

Requirements Application Required and Department Permission

24-3298 Independent Project: Cinematography

Independent project course provides Cinematography students an opportunity to shoot a film outside the classroom and receive credit for the project.

1-6 Credits

Requisites PREREQUISITES: 24-3202 Special Studies: Cinematography I

Requirements Application Required and Department Permission

24-3299 Independent Project: Cinematography Reel

Independent project course will provide cinematography students the opportunity to receive credit for the creation of their reel, to be used for employment in the film industry.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-3202 Special Studies: Cinematography I

Requirements Application Required and Department Permission

24-3302 Directing II

Workshop course requires that students direct four scenes shot on videotape. Students prepare productions from script development, through storyboard, rehearsal, production, and editing. Students complete the first two in-class shoots of an assigned script that they rewrite and reinterpret. Scripts for the last two shoots are developed through a series of written assignments.

6 Credits

Requisites PREREQUISITES: 24-2301 Directing I

24-3303 Directing III

Course covers the process of directing one's own dramatic material, from preparation of a script breakdown to final cut. Using digital video, instruction emphasizes collaborative skills needed to work with a cinematographer, sound recorder, and editor. Projects for this class may be based on the student's own screenwriting. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production.

6 Credits

Requisites PREREQUISITES: 24-3302 Directing II

Requirements Permission of Instructor

24-3304 Directing Practicum

Workshop course requires that students direct a significant short film or video in collaboration with students from other concentrations. Emphasis is on visual and aural realization from a screenplay to affect an audience through dramatic screen presentation. Student directors take creative leadership of their project in collaboration with the producer. The ability to incorporate and maximize the value of contributions made by the cinematographers, editors, and other specialists will be assessed. Directors will create storyboards and shotlists, cast performers, participate in pre-production and production meetings, execute shooting within set production parameters, and supervise editing to a rough cut. They will be expected to continue with the project until delivery of a complete master ready for exhibition on either film or a broadcast video format.

6 Credits

Requirements Permission of Instructor

24-3305 Scene Study with Camera: A Directing Workshop

Advanced directing course requires that each student direct, stage, and shoot two scenes. Each live scene is presented in class, critiqued, discussed, and reworked. The scenes are then shot on location and edited for further class critique.

6 Credits

Repeatable

Requisites PREREQUISITES: 24-3302 Directing II

Requirements Permission of Instructor

24-3398 Independent Project: Directing

Independent project course is designed by the student, with the approval of a supervising faculty member, to pursue directing projects beyond the scope of the directing course of study. Students must complete a rigorous application process prior to enrollment.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-2301 Directing I

Requirements Application Required and Department Permission

24-3400 Editing Practicum

Workshop course partners students with other practicum students including directors, producers, cinematographers, production designers, and others, to produce a significant short film or video. Editing students continue to develop their skills in the editing room to tell a complete narrative story and to deliver postproduction materials suitable for complex sound design and mixing as well as cut lists for online editing and color correction. They will be expected to continue with the project until delivery of a complete master ready for exhibition on either film or a broadcast video format

6 Credits

Requisites PREREQUISITES: 24-2402 Editing II and 24-4406 Advanced Editing Seminar and 24-4408 Editing III and 24-4424 On-Line Workshop for Editors COREQUISITES: 24-4427 Advanced Editing: Post Production Supervisor

24-3401 Online Editing Practicum

Course explores strategies for the conforming and mastering of film projects. Students learn color correction, compositing, image stabilization and scratch and dirt removal with the Avid Symphony digital editing system. The editor/client relationship will be emphasized, as students will perform an on-line of a practicum film in consultation with off-line editors, producers, directors, and cinematographers.

3 Credits

Requisites PREREQUISITES: 24-2402 Editing II and 24-4428 Advanced Editing: Avid Online

Requirements Permission of Instructor

24-3500 Cinema Studies II

Using mostly primary texts, course examines and interrogates some of the basic concepts of contemporary film and video studies. The course focuses on four areas: journalistic criticism, historiography and applied historical writing, film theory and current trends in all the foregoing areas. Students will read original texts and write papers that demonstrate their understanding of them. The assignments will include short responses to the readings, as well as extended papers that analyze and critiques the readings. Student will be encouraged as the course progresses to choose an area of special interest to explore in a term paper or extended application of the material.

3 Credits

Requisites PREREQUISITES: 24-2500 Cinema Studies I

24-3501 Topics in Cinema: Narrative

Topics in Cinema Narrative Structure: Each semester, this course will concentrate on a different style or structure of cinematic narrative. For example, a course can be constructed to study one of the following topics:1) Traditional Linear Narrative (classic Hollywood model)2) Non-linear Narrative (i.e., Memento, Hiroshima Mon Amour, etc.)3) Fractured Narrative (i.e., Schizopolis, Jubilee, Inland Empire, etc.)4) Character-based POV (i.e., Goodfellas, Blow-Up, Rashomon, etc.)5) Mixed Mode Narrative (Battle of Algiers, This is Spinal Tap, Who Framed Roger Rabbit?, etc.)6) Long form Narrative (Apu, Fanny, The Godfather, Lord of the rings, The Matrix, etc.)

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-25 or 24-1500 and 24-151024-1200 Lighting I

24-3502 Topics in Cinema: Visual Strategy

Topics in Cinema Visual Strategies: Each semester, this course will concentrate on a different visual strategy. For example, a course can be constructed to study one of the following topics:1) Examine the consistent visual style and grammar of an individual filmmaker throughout their career (i.e., Kubrick, Ophuls, Campion, etc.);2) Examine the visual strategies and devices of a specific movement in film (i.e., noir, expressionism, studio, etc.);3) Examine the visual strategy of a single film from multiple theoretical and interpretive perspectives (Citizen Kane, La Ronde, Don't Look Now, etc.), or;4) Examine a specific visual device and the way it is applied by different filmmakers for different effects (i.e., long takes, color palettes, widescreen, etc.)

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-25 or 24-1500 and 24-1510

24-3503 Advanced Seminar in Cinema Studies I

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II and 24-25 or 24-1500 and 24-1510

24-3504 Advanced Seminar in Cinema Studies II

This course is intended for seniors in the Cinema Studies concentration. While the specific content can change, students will engage in extensive research into topics of film history and culture. Moreover, they will apply their research into the composition of a thesis-level essay.

3 Credits

Requisites PREREQUISITES: 24-3503 Advanced Seminar in Cinema Studies I

24-3567 Visual Analysis

Course uses detailed, specific analysis to break down great films into their component parts in order to discover their visual strategy. Films paired for examination in prior years have included Citizen Kane with Bonnie and Clyde and Kluge with The Magnificent Ambersons. Course may be repeated as featured films change.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3600 Producing I: Production Team

Course explores the production team and the role of the line producer, unit production manager, production manager, and assistant directors in managing the physical production process of producing a film. This process will include budgeting and scheduling, and managing cast, crew and vendor relationships. Additional team members are examined, including the roles of the casting director, location manager, production coordinator, and script supervisor. The post-production supervisor position is discussed including post-production scheduling, budgeting, and meeting delivery requirements for distribution and film festivals.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3601 Advanced Casting Director

Course will focus on the casting director's role as a facilitator of (and creative collaborator) in casting for filmed entertainment. This instruction will entail the full range of affairs between casting director and director during the auditioning phase and a comprehensive look at hiring actors, contract negotiations, actor representation, and the Screen Actors Guild.

3 Credits**Repeatable**

Requisites COREQUISITES: 24-3600 Producing I: Production Team or 24-1300 Acting Techniques for Filmmakers

24-3601J The Art and Business of Casting: Casting Director Workshop for Film and Video

Course examines the casting process from packaging a film to production. Creative casting will be explored as a necessary preparatory process undertaken by Casting Directors, Directors and Producers. Script roles must be embellished and further defined through this Director-Producer-CD collaboration, which yields a set of aesthetic parameters for auditioning actors and their associated performances. The workshop will give the successful student an understanding of how to recruit actors through promotion, communication with agents and managers, and the rigor of in-person auditions. A comprehensive look at auditioning will include creation of sides, assessment of script readings and monologues and callbacks. Students will also focus on hiring both non-SAG and SAG actors and how to negotiate actor work-for-hire agreements.

2 Credits

Requisites PREREQUISITES: 24-1020 Production II and 24-1500 and 24-1510 and 24-1710 Screenwriting I: Writing the Short Film or 24-1300 Acting Techniques for Filmmakers or 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3602J Location Scouting and Management Workshop

Course focuses on the role of the location manager who is responsible for the finding and securing locations to be used and coordinating the logistics involved for the production to successfully complete its necessary work. Further, the course focuses on the location manager as the face of the production to the community and responsible for addressing the issues that may arise due to the production's impact on the community. The location manager typically is also the primary Location Scout for a film. They usually oversee several other scouts and assistant managers during the course of a show. They will commonly work closely with the director and the production designer during preproduction to find and secure the creative vision expressed by them. They are also responsible for public relations at the locations used and the safety of the crew during filming.

2 Credits

Requisites PREREQUISITES: 24-1020 Production II and 24-1500 and 24-1510 and 24-1710 Screenwriting I: Writing the Short Film

24-3603J Advanced Line Producing Workshop

Course is an advanced exploration of the line producer's role and the associated production team, including production budgets, schedules, Call Sheets, Daily Production Reports, Cost Reports, and associated production accounting. Detailed examination of the role of line producer as manager of a film's cast, crew, and the pivotal role of a line producer and financier.

2 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team

24-3604 VFX Supervisor Workshop

Course focuses on the visual effects (VFX) supervisor as artistic author of visual effects, a key creative member of a film who manages the preparations and implementation of computer-generated imagery into a live action film.

3 Credits**Repeatable**

Requisites PREREQUISITES: 24-1020 Production II or 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3605 The Business of Animated Content

Course examines central business and legal matters associated with developing, producing, and releasing animated films. Course emphasizes the need to properly prepare the bundle of rights and legal documentation for an animated film as it enters the marketplace. Additionally, students will be introduced to basic business principles for short and feature animated films including new technologies and the evolving convergent marketplace.

3 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team or 26-3040 Animation Storyboard & Concept Development

24-3606 Topics in Producing:

This repeatable course consists of rotating topics of interest to the developing filmmaker with an interest in producing. It will provide an in-depth exploration of aesthetics, history, and cinematic trends from a producer's perspective. Topics will include the producer/director power dynamic; the rise of the female producer; international co-productions; and the art & business of film analysis. Students may register for the topic/semester that best addresses their interests and needs.

3 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team or 40-2201 The Television Producer

24-3610 Prod Management: Scheduling & Budget Workshop (ONLINE)

Brief, intensive, online workshop course examines the role of script breakdown, scheduling, and budgeting in film production. Course emphasizes script analysis for identifying key elements such as cast, locations, props, and art and design elements, and to determine appropriate scheduling, costs, rate sheets, and budgets. Class utilizes distance-

learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

2 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3612 Production Management: Script Supervisor Workshop (ONLINE)

Brief, intensive, online workshop course examines the role of the script supervisor in film production. Content emphasizes the importance of continuity for single camera production, script timing, reporting, lining the script, and monitoring pick-ups and wild tracks. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3613 Production Management: Postproduction Supervisor Workshop (ONLINE)

Brief, intensive, online workshop course examines the role of the post-production supervisor in film production. Content emphasizes acquisition of post-production personnel and facilities; managing, budgeting, and scheduling workflow; and assuring adherence to delivery requirements as specified by the distribution agreement. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3615 Intro to Producing the Commercial

Course provides an introduction to the role of a commercial producer focusing on the advertising industry, the agencies, the creatives, bidding, as well as the physical/ logistical elements of producing commercials including scheduling, budgeting, crewing up, casting, working with vendors, for stage and location shooting. Course will cover a wide range of short-form content including commercials, corporate videos, to new media content.

3 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team or 40-2201 The Television Producer

24-3618 Production Management: Location Management Workshop (ONLINE)

Brief, intensive, online workshop course examines the role of the location manager in film production. Content emphasizes location scouting, analysis of the production's logistical and budgetary requirements, negotiating with owners, acquisition of permits, and ensuring that legal requirements are met. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3625 Production Design: Concept & Design for Film & Television Production (LA)

Production Students examine production design approaches and methods from existing and historical films and television shows and apply the conceptual framework to new projects

3 Credits

24-3626 Script Analysis for Production Designers (LA)

Students learn how to breakdown, schedule and budget a script for production. Topics include the logistics of various productions; materials estimating and purchasing; dealing with vendors including set and prop houses; working with production managers and coordinators; how to alter a budget and/or schedule in mid-production.

3 Credits

24-3627 Production Design Planning: Scheduling & Budgeting (LA)

Students learn the various roles of the Art Department team with particular emphasis on the Art Director. This course will examine how the Art Department fits into the larger organization of a production and what determines budget and time parameters.

3 Credits

24-3628 The Art Director and the Art Department Team (LA)

3 Credits

24-3630 Strategic Distribution for Filmmakers

This course focuses on the practical step-by-step process of creating and implementing strategies to launch short-form content into current distribution and festival venues. Having a good film is not enough, a producer must identify specific elements in the film across a myriad of different and evolving technology and trend-driven platforms, as well as be able to effectively secure distribution.

3 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team or 24-2301 Directing I

24-3700 Ideation & Theme: Portfolio Review

Course provides an opportunity for screenwriting students to revisit work completed throughout their tenure in the screenwriting program. Students critique their previous work in an effort to understand their themes and styles, their strengths and weaknesses, and their development as a writer. This examination assists students in setting professional goals as screenwriters, whether that includes working in Hollywood or the independent scene. Course is recommended for seniors.

3 Credits

Requisites PREREQUISITES: 24-2705 Comparative Screenwriting: and 24-2720 Genres in Screenwriting: and 24-4740 Screen Treatment & Presentation or 24-2720 Genres in Screenwriting: and 24-2715 Adaptation and 24-4740 Screen Treatment & Presentation or 24-2705 Comparative Screenwriting: and 24-2720 Genres in Screenwriting: and 24-2715 Adaptation

24-3701J Script Rewrite and Polish

Advanced collaborative workshop course asks students to focus on the subtleties associated with production rewriting from sculpting dialogue, polishing characters to defining the role of theme in the short film arena. Juxtaposed with these creative affairs, students will be introduced to business practices associated with doing rewrite work, including work for hire scenarios. Material for the class must be approved by instructors and Practicum faculty before being admitted into the class

2 Credits

Requisites PREREQUISITES: 24-4606 Producing III: The Creative Producer or 24-2710 Screenwriting II: The Feature Film or 40-2722 Screenwriting II: The Feature Film

24-3705 Autobiography and Memoir

Memoir and Autobiography is designed to help the student unlock his or her authentic voice. We will do this through autobiographical writing and in-class exercises. Although we will work in nonfiction this process is designed as a starting point--a way to generate unique material that can be transformed into either autobiographical or fictional scripts and films. It is a way to begin, a process by which the student will discover personal themes as well as his or her

idiosyncratic style. After generating several stories the student will choose one or more which he or she will develop, edit, and transform into a script for a final presentation.

3 Credits

Repeatable

Requisites PREREQUISITES: 40-2722 Screenwriting II: The Feature Film or 24-2710 Screenwriting II: The Feature Film

24-3710 Screenwriting III: Senior Thesis

Based on student goals as identified in Ideation and Theme, course allows the student to develop a final portfolio thesis project. This thesis is the culmination of the skills the student has developed during his/her studies at Columbia.

3 Credits

Requisites PREREQUISITES: 24-3700 Ideation & Theme: Portfolio Review

24-3711 Screenwriting III: Senior Thesis LA

Course emphasizes the definition of a suitable story and the writing of a feature film script utilizing story, the exploration of genre, and the writing of a feature film script utilizing story development and writing tools such as computer software programs.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-3700 Ideation & Theme: Portfolio Review

Requirements Accept in Sem in LA Prog

24-3713 Pitching Series Concept LA

Course offers opportunity to students participating in the L.A. program to learn and practice the fine art of the pitch, first in the classroom environment and finally to prominent television writers, agents, and producers.

3 Credits

Requisites PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

24-3730 Topics in Screenwriting:

Repeatable course consists of rotating subjects that may be of interest to the developing screenwriter. Previous topics have included historical research for narrative film fiction, screenwriting for interactive media, experimental script

writing, and business aspects of screenwriting. Students choose to register for the topic/semester that best addresses their interests and needs. Film and Video majors who are concentrating in Screenwriting are required to take at least one Topics in Screenwriting course.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2710 Screenwriting II: The Feature Film

24-3730J Topics in Screenwriting

Repeatable course consists of rotating subjects that may be of interest to the developing screenwriter. This course is focused for the J-term on one particular skill and aspect of writing for the screen. Students choose to register for the topic/semester that best addresses their interests and needs.

2 Credits

Requisites PREREQUISITES: 24-2710 Screenwriting II: The Feature Film or 40-2722 Screenwriting II: The Feature Film

24-3731 Topics in Screenwriting: Hollywood Business in LA

Course offers students participating in the Los Angeles program the opportunity to take part in a lecture series analyzing the business of screenwriting in Hollywood. Some of the lectures will feature prominent screenwriters, agents, and producers.

3 Credits

Repeatable

Requirements Accept in Sem in LA Prog

24-3732 Topics in Screenwriting: Techniques and Business of Adaptation in LA

Course offers students the opportunity to take part in a lecture series of prominent screenwriters and producers who have adapted material, as well as lawyers, agents, and producers who will discuss the legal and business side of optioning and adapting preexisting material.

3 Credits

Requirements Accept in Sem in LA Prog

24-3733 Conceiving & Writing the Show Bible in LA

Course offers students the opportunity to develop and write a rudimentary show bible for a one-hour program in a genre

of their choice. Focus will be on the process of positioning the show for current market situation.

3 Credits

Requisites PREREQUISITES: 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

24-3735 Script Development Practicum

Course familiarizes students with the short film as a distinct form and learn the range of ways fictional short films can be originated along with associated best practices, including legal and ethical considerations. Students will establish and nurture creative partners capable of finding and developing viable short scripts from a wide range of source material; facilitate a deeper understanding of the creative and legal aspects of the film development process; and yield production-ready shooting scripts for the spring practicum production cycle that maximize the potential of the short film form to deliver concentrated (primarily visual) narrative.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2710 Screenwriting II: The Feature Film and 24-4740 Screen Treatment & Presentation and 24-2715 Adaptation

40-2722 Screenwriting II: The Feature Film

24-3741 Screen Treatment & Presentation II in LA

Course gives students the opportunity to learn and practice methods of pitching and marketing film ideas, primarily using the student's script from Screenwriting III (24-3711, taken concurrently).

3 Credits

Repeatable

Requisites CONCURRENT: 24-3711 Screenwriting III: Senior Thesis LA and 24-2731 Screenwriting Workshop: Reading for Coverage in LA and 24-3731 Topics in Screenwriting: Hollywood Business in LA

Requirements Accept in Sem in LA Prog

24-3801 Documentary Projects

This course develops advanced techniques in the process of documentary filmmaking, from idea, research, treatment, shooting techniques, to editing. Students produce a fully developed short documentary film which exhibits a sophisticated approach to documentary concepts, practices, aesthetics, and ethical problems encountered in contemporary documentary filmmaking. Students will workshop ideas leading to a production that communicates meaning, demonstrates an ethical concern for its subjects, affects its audience, and reflects an individual voice.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3820 Topics in Documentary

Production course for advanced documentary students studies and engages in various subgenres of documentary filmmaking. Such past topics have included visualizing the documentary, the nature film documentary, and cinema verite. Students may repeat this course as topics change.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-3898 Independent Project: Documentary Production

Course is designed by the student and supervising faculty to complete a documentary resulting from Documentary Production or Independent Project: Documentary Production. Responsibilities include the logging of rushes, creating transcripts, assembling a paper edit, editing an off-line rough cut, and concluding with an online fine cut. Goal is to have a finished documentary for broadcast. Prior to registration, the student must submit a detailed postproduction schedule.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24 2801 - Documentary I

Requirements Permission of Coordinator

24-3899 Independent Project: Documentary Post Production

Course is designed by the student and supervising faculty to complete a documentary resulting from the class Documentary Production or Independent Project: Documentary Production. Responsibilities include the logging of rushes, creating transcripts, assembling a paper edit, editing an off-line rough cut, and concluding with an on-line fine cut. Goal is to have a finished documentary for broadcast. Prior to registration, the student must submit a detailed postproduction schedule.

1-6 Credits

Repeatable

Requirements Application Required and Department Permission

24-4063 Teacher Training in Film & Video

Course provides students an opportunity to establish teaching skills and to develop curriculum for foundations curriculum. Participants will discover how they learn and how best to teach others film production. Lectures, along

with all support material, will be developed collectively and will become the property of all those involved in the class. Students completing this course will be prepared for the rigors of teaching beginning filmmakers.

2 Credits

Requirements Permission of Instructor

24-4301 Directing in the Studio System

Los Angeles-based course explores the role of the director within the studio system. The course examines relationships with producers, writers, and studio executives. Students learn the importance of budgets and schedules and their effect on the creative process. Leadership skills and team building are addressed. Students will explore the role of an agent and employment possibilities.

4 Credits

Requirements Accept in Sem in LA Prog

24-4302 The Professional Director

Los Angeles-based course looks at the director at work. A variety of professional film and television directors will rotate through the course, showing how directors analyze and break down text, prepare for shooting, rehearse actors, and block action for the camera. Students will critique and analyze dailies with professional directors. Prerequisite: Acceptance into L.A. program.

4 Credits

Requirements Accept in Sem in LA Prog

24-4303 Casting, Blocking and Directing Actors

Los Angeles-based course teaches students how to cast for film and television, rehearse actors, block action for the camera, and shoot the scene. Appropriate coverage for editing is explored. This course takes place in a sound stage on a studio lot using professional crews and actors. Prerequisite: Acceptance into L.A. program.

4 Credits

Requirements Accept in Sem in LA Prog

24-4304 Creativity: Vision and Process

Course familiarizes students with various artistic structures and creative processes. These will be presented by working artists from different disciplines around the school, each demonstrating the ways in which they approach ideation, access, and creation. Students will then practice those processes under the guidance of the visiting artists.

3 Credits

Requisites PREREQUISITES: 24-2301 Directing I or 24-6021 Production II and 24-6022 Theory & History of Cinema and 24-6423 Editing for Film & Video

24-4310 Directing for the Camera

Course emphasizes development of camera strategies for shooting dramatic footage. Practical decision-- making is stressed as an essential tool in dealing with emotional articulation of a scene. Students receive intensive training in hands-on experience of camera placement.

6 Credits

Requisites PREREQUISITES: 24-2301 Directing I

24-4403 Editing the Documentary

Course provides documentary editing experience in three areas: developing information-handling systems to deal with large amounts of material, acquiring the means to apply ideas about that material in order to develop comprehensive authorial approach, and using digital, non-linear, off-line video editing equipment for each student to edit his or her own interpretation from a variety of documentary materials.

4 Credits

Requisites PREREQUISITES: 24-2402 Editing II

24-4404 Editing the Commercial

Course emphasizes editing and postproduction producing under tight deadlines. Students edit commercials, trailers, and PSA projects every two weeks. Students act as postproduction supervisors, which requires them to contract with students working in other digital classes including Motion Graphics and Postproduction Sound.

3 Credits

Requisites PREREQUISITES: 24-2402 Editing II

24-4405 Advanced Editing: Finishing Strategies

Course explores strategies for the conforming and mastering of film and video projects. Students learn color correction, compositing, image stabilization, and wire and dirt removal with the Avid Symphony digital editing system. The editor/client relationship will be emphasized, as students will perform online edits in consultation with off-line editors and directors.

3 Credits

Requisites PREREQUISITES: 24-2402 Editing II

24-4406 Advanced Editing Seminar

Course provides an opportunity for advanced editing students to cut independent projects, advanced directing, and thesis projects in a classroom environment. Students also develop an editor's reel of their work for use in future projects.

4 Credits**Repeatable**

Requisites PREREQUISITES: 24-2402 Editing II

24-4408 Editing III

Course teaches advanced editing students professional editing techniques and editing room protocols while logging, capturing, and editing a feature length film. Students develop the necessary skills needed to organize and manipulate large amounts of film and audio material, to apply their creative skills to tell a complete three-act narrative story, and to deliver postproduction materials suitable for complex sound design and mixing as well as cut lists for negative conforming.

4 Credits

Requisites PREREQUISITES: 24-2402 Editing II

24-4420 Motion Graphics I

Course teaches techniques to digitally integrate software and composite layers of images. Discussions of digital and optical effects from conception to design encourage students to make creative use of software.

4 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 26-3040 Animation Storyboard & Concept Development or 24 1020 - Production II or 24 2401A - Editing I COREQUISITES: 24-2401 Editing I

24-4421 Motion Graphics II

Course teaches complex film and video compositing under tight deadlines using advanced high-end systems. Course emphasizes storyboarding and design as well as postproduction house protocols.

4 Credits

Requisites PREREQUISITES: 26-2015 Introduction to Computer Animation or 40-3411 Motion Graphics I or 24-4420 Motion Graphics I

24-4422 Motion Graphics III

Course teaches complex film and video compositing, focusing on mastering the use of the Flint/Flame. This course is designed to create high-end digital and optical effects through collaboration with advanced animators and cinematographers.

4 Credits**Repeatable**

Requisites PREREQUISITES: 26-3045A Computer Animation: Maya or 26-3045B Computer Animation: Softimage/XSI or 26-3045C Computer Animation: 3-DS Max or 24-4421 Motion Graphics II

24-4424 On-Line Workshop for Editors

Two-day seminar course enables students to perform online edits and learn the basic operation of Discreet Logic Edit.

1 Credits

Requisites PREREQUISITES: 24-2402 Editing II

24-4425 The Assistant Editor

Course familiarizes students with the duties of an editing assistant. Instruction focuses primarily on the handling of 16mm and 35mm film elements and on the use of equipment needed for finishing a project on film. Students learn proper practices and procedures for organizing materials; working with the lab; and logging, synching, and coding film and mag stock in preparation for editing. Several exercises teach fundamentals, and the final project cuts a short feature length film.

3 Credits

Requisites PREREQUISITES: 24-2401 Editing I

24-4426 Photoshop Workshop for Editors

Intensive two-day seminar course in Photoshop assists editing students in video finishing. Photoshop can be used as a tool for graphics production for film and video. Students will learn titling, alpha channels, mattes, etc.

1 Credits

Requisites PREREQUISITES: 24-2401 Editing I or 24 2401A - Editing I

24-4426J Photoshop Workshop for Editors

Intensive two-day seminar course in Photoshop assists editing students in video finishing. Photoshop can be used as a tool for graphics production for film and video. Students will learn titling, alpha channels, mattes, etc.

1 Credits

Requisites PREREQUISITES: 24-2401 Editing I or 24-4426J Photoshop Workshop for Editors

24-4427 Advanced Editing: Post Production Supervisor

Course is designed for the advanced editing student who is working as a postproduction producer. Content emphasizes pre-production decisions necessary for postproduction: scheduling, budgeting, hiring personnel, and allocating facilities and equipment. Class explores various national and international distribution requirements. Students learn strategies for communicating with third-party vendors including sound, labs, and postproduction houses. Course uses a feature length film as model.

3 Credits

Requisites PREREQUISITES: 24-2401 Editing I or 24 2401A - Editing I

24-4428 Advanced Editing: Avid Online

Course provides an advanced editing experience in three areas: developing skills to manipulate large amounts of film and audio material, acquiring the means to apply those skills, and using Avid Media/Film Composer equipment to complete assigned projects. Students also learn the organizational skills necessary to edit projects on the Avid Media/Film Composer and to gain advanced knowledge of post-production protocols in digital editing. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the editing of a film project from off-line to on-line and the generation of a keycode cutlist.

4 Credits

Repeatable

Requisites PREREQUISITES: 24-2402 Editing II

24-4429 Advanced Editing: Experimental Editing

Through a series of exercises, course teaches alternative editing strategies for both narrative and non-narrative work. Students cut three short projects based on each covered experimental tradition and then a longer final project. Projects develop with increasing complexity and enable students to apply their ideas about experimental film to their material to develop their own style and aesthetic. Students receive critiques of their work after each project to determine the progress of their proficiency of craft and creativity.

3 Credits

Requisites PREREQUISITES: 24 2910 - Production III or 24-2401 Editing I

24-4430 The Machine Room

Course is an intensive two-day seminar in machine-room technology. The machine room is the heart of a post-production facility. Students will learn video and audio signal patching and monitoring. The mechanics of professional videotape decks, patchbays, distribution amps, waveform monitors, and vectorscopes will be covered. This practicum prepares students for post-production industry entrance exams.

1 Credits

Requisites PREREQUISITES: 24-2401 Editing I

24-4430J The Machine Room

Course is an intensive two-day seminar in machine-room technology. The machine room is the heart of a post-production facility. Students will learn video and audio signal patching and monitoring. The mechanics of professional videotape decks, patchbays, distribution amps, waveform monitors and vectorscopes will be covered. This practicum prepares students for post-production industry entrance exams.

1 Credits

Requisites PREREQUISITES: 24-2401 Editing I

24-4433 Studies in Motion Graphics

Repeatable course allows students to study and analyze a different style of motion graphics each semester. Throughout the course, students investigate case studies in the selected style and apply it to their own work. Students should already have a working knowledge of Adobe After Effects, Photoshop, and Illustrator at an intermediate level. Students will study the aesthetic and technical history of digital special effects. Through focusing on case studies, students will breakdown the process of 3-D compositing and apply to in-class exercises. Students will also collaborate in compositing 3-D and live action elements to a special effects scene.

4 Credits**Repeatable**

Requisites PREREQUISITES: 24-4420 Motion Graphics I

24-4492 Independent Project: Editing Pre-Postproduction

Course provides the independent editor with an opportunity to log and organize his/her project in preparation for

editing.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

Requirements Application Required and Permission of Coordinator

24-4493 Independent Project: Editing Narrative Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short narrative film.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-2401 Editing I or 24-2910 Production III

Requirements Application Required and Department Permission

24-4494 Independent Project: Editing Documentary Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short documentary film.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

Requirements Application Required and Department Permission

24-4495 Independent Project: Editing Experimental Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short experimental film.

0 Credits

Repeatable

Requisites PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

Requirements Application Required and Department Permission

24-4496 Independent Project: Editing Motion Graphic/Special Effects

Course provides the independent editor or independent filmmaker with an opportunity to edit a motion graphics or special effects for a short film.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

Requirements Application Required and Department Permission

24-4497 Independent Project: Editing Music Video

Course provides the independent editor or independent filmmaker with an opportunity to edit a music video.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

Requirements Application Required and Department Permission

24-4498 Independent Project: Editing Director's/Editor's Reel

Course provides the independent editor or independent filmmaker with an opportunity to edit a reel of their work.

1-6 Credits

Repeatable

Requisites PREREQUISITES: 24-2401 Editing I or 24 2910 - Production III

Requirements Application Required and Department Permission

24-4605 Producing II: Legal and Financial Options

Taking a pragmatic view of the evolving film industry, course examines the basic process of financing film and video projects including research and analysis and associated procedures to procure production financing. Course also explores the bundle of rights associated with filmmaking including the role of the chain of title and the protocol of negotiating corresponding multi-platform distribution deals. A thorough examination of cast and crew dealmaking, contracts relating to locations, vendors, and other production affiliates is discussed.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II or 24-1020 Production II COREQUISITES: 24-3600 Producing I: Production Team

24-4606 Producing III: The Creative Producer

Course examines the role and functions of the creative producer throughout the life cycle of a film. The creative producer is the person who acquires intellectual property, develops it, packages it, finds financing, and hires and supervise the entirety of the cast and crew from pre-production through distribution. Course will balance classroom lectures with practical exercises in advanced filmmaking.

3 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team

24-4607 Producing IV

Course familiarizes students with the short film as a distinct form and learn the range of ways fictional short films can be originated along with associated best practices, including legal and ethical considerations. Potential sources will include original ideas, complete works adapted from other modes (such as short stories and stage plays), excerpts from existing works, and real world events (via news and current affairs). Under the supervision of faculty, senior screenwriting and producing students will form teams and provide scripts that maximize the creative and logistical potential of the source material. The course instructors will function as executive producers for all the projects developed within the class. Course admission is by application.

3 Credits**Repeatable**

Requisites PREREQUISITES: 24-3600 Producing I: Production Team COREQUISITES: 24-4605 Producing II: Legal and Financial Options or 24-4606 Producing III: The Creative Producer

24-4608 Producing V: Production Practicum

Workshop course partners students with other practicum students including directors, editors, post-production supervisors, production designers, and others to produce a significant, short production within the semester of no more than 10 minutes in length that is festival- and distribution-ready. Emphasis is on creative collaboration script development, crew assembly and pre-production, production management, and post-production supervision. Producing students are required to take Producing IV and provide a detailed application for entry into this course.

6 Credits**Repeatable**

Requirements Permission of Instructor

24-4610 The Line Producer Workshop

Course prepares advanced documentary students to work in the documentary production industry as a hired producer/director/writer. Typical work-for-hire tasks are explored. Students write and develop production packages suitable for known production companies and media outlets. Advanced producing topics are covered including complex budgeting, scheduling, hiring, and delivery as distribution requirements.

6 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team

24-4612 Script Supervision Workshop

This three-credit hour course is affiliated with the advanced production and offers students an opportunity to learn about the role of Script Supervisor by serving as Script Supervisors on a film. Learning will be delivered through instructor mentoring and focus on practical preparation of scripts notes, lining scripts, assigning slate numbers, working with the various departments during production and set etiquette.

3 Credits

Requisites PREREQUISITES: 24-1020 Production II and 24-1710 Screenwriting I: Writing the Short Film or 24-2031 Moving Image Production II and 24-2030 Project Development, PreProduction, and Preparation

24-4614 The Assistant Director's Workshop

Course teaches assistant directors how to run a set by assembling all of the elements needed for filming and for the daily operation of the shooting set. Course explores an assistant director's objective of providing the director with everything he or she needs to put the director's vision on film. Their duties are supervisory, organizational, administrative - and multifarious. Working within the structure that is governed by budgets, union and guild contracts, industry custom, and so on, they make schedules, attend to the cast, direct extras, oversee the crew as each shot is prepared, create detailed reports of each day's events, and are looked to by cast and crew to solve many problems that arise in advanced productions.

3 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-4615 Advanced First Assistant Director

Course would focus on applied advanced first assistant director skills, including short and feature film scheduling, calling roll on-set, collaborating with the director and other key crew during production, working in both union and non-union settings, and wrangling associated production documentation.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-4614 The Assistant Director's Workshop

24-4621 Producing: Distribution & Marketing Workshop (ONLINE)

Brief, intensive, online workshop course examines distribution and marketing strategies in the film production cycle. Course focuses on the nature of distribution deals, marketing campaigns, and finding and researching distributors. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team

24-4622 Producing: Film Financing Workshop (ONLINE)

Brief, intensive, online workshop course examines methods and types of film financing, placing emphasis on using appropriate legal structures for each production. Instruction explores the current state of the market to determine appropriate budgets. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team

24-4623 Producing: Legal Elements Workshop (ONLINE)

Brief, intensive, online workshop course examines basic legal elements and requirements for filmmakers, including copyright, literary options, clearances, and deals. Content addresses the method for finding an entertainment and intellectual property attorney. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team

24-4626 Producing III: Film Financing

Advanced producing course covers the financial, legal, and packaging requirements necessary to produce feature narrative and documentary films. Instruction provides a thorough examination of distribution and financing deals, acquisition of creative material using options, and assuring clearances and legal copyrights. Class explores development and marketing strategies and pitches feature-length projects to acquisition producers.

3 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team or 24-4625

24-4627 Producing the Commercial and Corporate Film

Course introduces the role of the producer in development, production, postproduction, and delivery of commercials and corporate films. Instruction emphasizes standard practices in production company operations. Students learn how to read storyboards and scripts and understand strategic marketing plans through practical applications. Students will bid, schedule, and execute a commercial production.

3 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team

24-4630 Concept, Pitch & Sales - Los Angeles

Course examines how films are sold to major studios, producers, and distributors. In this class, students learn first how to shape the initial idea, how to deliver the pitch, and how to negotiate a deal. Course emphasizes not only the theory of the pitch but its practice as well. Course admission is by application.

3 Credits

Requirements Accept in Sem in LA Prog

24-4631 Studio Producing - Los Angeles

Course teaches the function and culture of the studio system as it is currently structured and practiced. Topics include development, reading for coverage, complex financing, and distribution. Class also explores the various roles of executives in the film and television industries and their relationships with agents, legal entities, and intellectual property. Course admission is by application.

3 Credits

Requirements Accept in Sem in LA Prog

24-4632 The Line Produce/Los Angeles

Course examines elements of pre-production, production, and post-production in the film and television industries from the perspective of the role of the line producer. Topics include scheduling, budgeting, and line-producing in the context of large budgets and complex projects. Below-the-line jobs and relationships with crew and guilds are covered.

3 Credits

Requirements Accept in Sem in LA Prog

24-4633 Research & Analysis of the Film & Television Industries (LA)

Course teaches students to perform sophisticated research and analysis of selected production and distribution companies in the film and television industries. Use of specific industry databases and trade journals is covered as well as the use of primary and secondary source research. Students will learn how to use research to prepare analysis and professional reports.

3 Credits

Requirements Accept in Sem in LA Prog

24-4656 Independent Project Producing - Los Angeles

Course is a component of the Semester in L.A. program. Students develop a project then research and contact studios, production companies, and agents regarding the developed feature-length film project. Course admission is by application.

0 Credits

Requirements Application Required and Permission of Coordinator and Accept in Sem in LA Prog

24-4689 Internship: LA

Course offers internship with established producing, production, or post-production entity in Los Angeles.

0 Credits

Repeatable

Requirements Accept in Sem in LA Prog

24-4690 Independent Project-Producing: Preproduction

Course is the pre-production phase of an independent production that involves final creative and logistical preparation for principle photography. Among other things, this coursework includes location scouting, test shooting, rehearsals, and insurance and permit acquisition.

0 Credits

Requirements Application Required

24-4691 Independent Project-Producing: Production

Course combines the development and pre-production phases of an independent project.

1-6 Credits

Repeatable

Requirements Application Required and Department Permission

24-4692 Independent Project Producing: Case Study

Course is an independent project in which the student conducts a substantial research project in industry trends, production company organization, and/or media conglomerates.

0 Credits

Repeatable

Requirements Application Required and Department Permission

24-4693 Independent Project-Producing: Production

Course in this phase of the project includes principle photography. The participant may be producer and director, producer and production manager, producer and assistant director, or simply producer. Student may not combine the role of director with production manager or assistant director and may not combine the role of production manager with assistant director.

1-6 Credits

Repeatable

Requirements Application Required and Department Permission

24-4740 Screen Treatment & Presentation

Course develops students' skills in presenting their film ideas orally and in written treatment format. Course builds on concepts learned in Screenwriting I and Screenwriting II. Students master techniques to improve their oral pitching skills, learn how to write a query letter, and explore ways to improve their storytelling ideas. Course emphasizes rewriting and developing skills to sell screenplays.

3 Credits

Requisites PREREQUISITES: 40-2722 Screenwriting II: The Feature Film and 24-2700 Script Analysis or 24-2700 Script Analysis and 24-2710 Screenwriting II: The Feature Film

24-4742 The Business of Screenwriting

Course instructs students how the inner workings of the film industry directly affect their ambitions as screenwriters. They will understand that there is much more to being a screenwriter than writing the script alone. Course will give the students a working knowledge of finding an agent, researching producers for their material, dealing with studios, understanding different types of contracts, copyright law and the Writers Guild of America. Students will also have a chance to take their scripts through a professional submission process to the agent or production company of their choice.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2700 Script Analysis and 24-2710 Screenwriting II: The Feature Film or 24-2700 Script Analysis and 40-2722 Screenwriting II: The Feature Film

24-4810 Producing the Documentary

Course prepares advanced documentary students to work in the documentary production industry as a hired producer/director/writer. Typical work-for-hire tasks are explored. Students write and develop production packages suitable for known production companies and media outlets. Advanced producing topics are covered including complex budgeting, scheduling, hiring, and delivery and distribution requirements.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2809 Documentary Production I: Basic Field Production or 24 2801 - Documentary I

24-4852 The Documentary Production Team

This course functions as a production company with students developing and producing segments for a single film. The idea for the film is collaboration between the team and Columbia's Critical Encounters initiative. The team decides on division of labor, ownership and general company policies. Additional topics include advanced proposal writing and grant application as well as narration and script writing. Students will produce collateral materials including publicity, study guides and DVD extras. The team is responsible for meeting stringent deliverable guidelines.

3 Credits

Repeatable

Requisites PREREQUISITES: 24-2809 Documentary Production I: Basic Field Production and 24-2812 The Interview: Lighting, Shooting and Sound Acquisition and 24-2815 Documentary Production II: Intermediate Field Production

24-4900 Music Video Production

Course analyzes ways in which artists combine visual imagery with music as with MTV-style music videos. Music video professionals introduce the class to the business. Through group projects, students learn various production techniques, including scripting, budgeting, and lip sync recording. Students develop a final music video project from script to final edit with a local band.

4 Credits

Requisites PREREQUISITES: 24-1710 Screenwriting I: Writing the Short Film

24-4901 Experimental Production I

Project-centered course engages students in non-narrative, alternative aspects of video and digital production. Students develop an aesthetic that explores, challenges, extends, or subverts mainstream narrative or documentary structures. Topics include camera experimentation and image manipulation; development of personal, political, or social themes; and distribution and marketing of experimental work.

4 Credits

Requisites PREREQUISITES: 24-2030 Project Development, PreProduction, and Preparation and 24-2031 Moving Image Production II

24-4902 Experimental Production II

Project-centered course stimulates and assists students in the creation of an alternative film, video, or digital work. Students will employ an aesthetic that explores, challenges, or subverts mainstream narrative or documentary structures. The class builds on topics from Experimental Production I, including camera experimentation and image manipulation as well as the development of personal, political, or social themes. Festivals, distribution, and marketing of experimental film and video will also be emphasized. The class will produce a show at the end of the semester.

4 Credits

Requisites PREREQUISITES: 24-4901 Experimental Production I or 24-4902 Experimental Production II

24-5063 Teacher Training in Film & Video

2 Credits

24-5301 Directing in the Studio System

4 Credits

24-5426J Photoshop Workshop for Editors

1 Credits

Requisites PREREQUISITES: 24-6423 Editing for Film & Video

24-5430J The Machine Room+

1 Credits

Requisites PREREQUISITES: 24-6423 Editing for Film & Video

24-6011 Production I

With an emphasis on narrative form, the course covers a basic technical and aesthetic foundation in filmmaking. Students learn to develop craft as well as personal voice through doing projects that involve writing treatments and scripts; developing storyboards; producing; lighting; directing action; working with actors and crew; and editing. For the final project, each student works on both their own film as well as those of their classmates.

6 Credits

Requisites Acceptance to the MFA in Film & Video Program

24-6021 Production II

This course aims to help students refine their aesthetic sensibilities and sense of personal vision as directors through projects that involve writing, making storyboards; shooting in a variety of visual styles; producing; directing action; working with actors; and editing. First, students collaborate with their classmates to shoot exercises on video in a number of different cinematic styles; for the final project, each student writes and directs their own seven-to-eight-minute film. Students expand their sense of filmmaking by doing collateral work in the two other courses offered in the second semester, Theory and History of Film & Video and Editing for Film and Video. They expand a sense of aesthetic possibilities by the work they do in Theory and History and extend their editing sense through the work they do in the Editing course.

6 Credits

Requisites PREREQUISITES: 24-6011 Production I and 24-6312 Directing I (MFA) and 24-6713 Screenwriting I

24-6022 Theory & History of Cinema

The course explores the basic concepts of film and video theory. It also covers important developments in world cinema from its beginnings in the late nineteenth century to the present. It aims to provide an aesthetic understanding of the style exercises in Film Production II; to provide an aesthetic and theoretical grounding for issues of our program such as subtext, dramatic structure, and authorship; to provide a perspective on the aesthetic options available to a filmmaker from both within and outside of mainstream industry practice; and to provide a grid for placing one's ideas and work within the contexts of film history, culture, and art.

3 Credits

Requisites PREREQUISITES: 24-6011 Production I and 24-6312 Directing I (MFA) and 24-6713 Screenwriting I
COREQUISITES: 24-6021 Production II

24-6031 Production III

This project-oriented course introduces filmmakers to experimental production and post-production techniques. Students create short films and videos that are theme-based, experiment with non-narrative structure, and clearly communicate the maker's intent to a target audience. Students express a chosen theme through several different genres and become conversant with the principles of portable digital video acquisition and nonlinear editing.

3 Credits

Requisites PREREQUISITES: 24-6713 Screenwriting I and 24-6011 Production I and 24-6312 Directing I (MFA)

24-6033 Short Forms

Short Forms offers an aesthetic and historical overview of alternative and experimental approaches to structuring the short film or video. Taught from a filmmaker's point of view, the class emphasizes experimental styles and techniques rooted in the expression of personal vision and introduces students to the careers of several independent/experimental filmmakers. Short Forms also addresses practical aspects of working as an independent filmmaker, such as film festivals, grants, low budget production methods and internet promotion and distribution. Students conduct film research and analysis. Screenings and readings accompany each unit.

3 Credits**24-6060 Thesis Seminar**

Students work intensively on a thesis project proposal based on responses from their instructor, graduate faculty and outside professional readers. The goal is to generate a well-developed dramatic treatment, and then a refined draft script of the thesis project (20mins or less) and secure two thesis advisers from the graduate faculty. Continuation in either form to the thesis stage requires that the student secure two thesis advisors after a maximum of two semesters of taking the course. Students are required to complete production packages detail with budget, fund raising, & marketing plan.

3 Credits

Requisites PREREQUISITES: 24-6351 Directing III

24-6071 Graduate Thesis:Film/Video

Students work with 2 thesis advisors on the required thesis film or video project.

0 Credits

Requisites PREREQUISITES: 24-6060 Thesis Seminar

24-6312 Directing I (MFA)

This course teaches the basics of the craft of directing, including text analysis, characterization, casting, blocking, rehearsal and performance. Students learn the tool of the director's breakdown and its uses in preparing a movie for production, concentrating on scenes from well-known plays and films. The emphasis is on conversion of dramatic texts into emotionally effective performances; camerawork is withheld so as to focus on the relationship between actor, text, and director. Students also learn to make connections between their own inner lives and the work they direct, as well as to apply the lessons of society, history, and current events to the text at hand. Everyone acts as well as directing. As a

final project, each student casts and directs a scene of his or her own choosing.

3 Credits

Requisites Acceptance to the MFA in Film & Video Program

24-6341 Directing II

In this workshop class, students direct short scenes for the camera in order to refine the material and bring it to dramatic life. Students guide scenes from pre-production through production and post-production, and exercise a broad range of directorial responsibilities. Exercises utilize pre-existing material, two of which are chosen by the instructor. The class concentrates on developing blocking skills, using composition and actor movement to emphasize the dramatic subtext of a scene. Students work at defining character, motivation, and conflict throughout directing the material. Besides the discussion of necessary craft skills, emphasis is placed on developing basic directing and storytelling skills such as: visual continuity, effective blocking, appropriate composition, and movement within a scene. Inevitably, this is tied to the student's ability to define character, motivation, and conflict through an understanding of story and subtext.

3 Credits

Requisites PREREQUISITES: 24-6031 Production III and 24-6033 Short Forms and 24-6832 Documentary I

24-6351 Directing III

Using a short script developed in Ideation and Theme, this course covers the whole process of directing one's own dramatic material, from preparation of a breakdown through final cut. Students will learn the collaborative skills needed to work with a cinematographer and editor, as well as how to maintain continuity of direction through each stage of production. Projects generated by this course may be short independent pieces, or exploratory work on MFA theses in early stages of development.

3 Credits

Requisites PREREQUISITES: 24-6700 Ideation and Theme and 24-6341 Directing II

24-6423 Editing for Film & Video

This course provides a basic narrative editing experience in three areas: developing information-handling skills to deal with large amounts of film and audio material, acquiring the means to apply ideas about that material in order to develop an authorial approach, and using digital, non-linear off-line video editing equipment for each student to edit their own filmic interpretation. Students learn the organizational skills necessary to edit a film; advanced knowledge of post-production protocols in digital editing; and how to use elements of narrative editing strategies, including rhythm, pacing, point-of-view, screen direction, matching cuts, script analysis and communication with collaborators. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Students do exercises in editing dialogue and visuals as well as the cutting of their final project in Production II.

3 Credits

Requisites PREREQUISITES: 24-6011 Production I and 24-6713 Screenwriting I and 24-6312 Directing I (MFA)

24-6601 Introduction To Creative Producing

This course is designed to ensure students entering the MFA in Creative Producing degree have broad, basic knowledge about what creative producing is and how they will develop as creative producers as they proceed through the degree program. It is delivered as a three-week full time workshop made up of distinct but connected units that cover the key foundational principles and requisite technical information and analytical skills using lectures and hands on demonstrations. The course is led by a team of two Film & Video faculty members and includes case studies and guest presentations.

6 Credits

Requirements Acceptance in the prgm

24-6604 Line Producing I

This course provides an introduction to the physical aspects of producing that will include: budgeting, scheduling, production documentation, hiring production personnel, negotiating and managing vendors, overseeing location scout, accounting and money management.

3 Credits

Requisites PREREQUISITES: 24-6601 Introduction To Creative Producing

24-6605A Cinema Studies I

This is the first of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

1 Credits

Requisites PREREQUISITES: 24-6601 Introduction To Creative Producing

24-6605B Cinema Studies II

This is the second of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

1 Credits

Requisites PREREQUISITES: 24-6604 Line Producing I and 24-6610 Business and Legal and 24-6612 Acquisition, Development & Presentation CONCURRENT: 24-6607 and 24-6609 and 24-6615 Line Producing II

24-6605C Cinema Studies III

This is the third of three courses designed to investigate key historical moments of cinema and media through close critical analysis. The goal is to develop a sophisticated approach to the aesthetics of cinema and media as the basis of a professional vocabulary and methodology for creative producing. Particular attention will be paid to dramatic structure, meaning, subtext and authorship within specified film movements or niche markets.

3 Credits

Requisites PREREQUISITES: 24-6611 Business Affairs and 24-6616 The Entrepreneurial Producer and 24-6613 Marketing, Distribution and Exhibition

24-6606J Post-Production

This workshop gives producers a fundamental overview and practice of the postproduction phase of production from workflow development through finishing strategies and across multiple platforms. The role of the postproduction supervisor is explored.

3 Credits

Requisites PREREQUISITES: 24-6604 Line Producing I and 24-6605A Cinema Studies I and 24-6610 Business and Legal CONCURRENT: 24-6607 and 24-6609 and 24-6605B 24-6605B Cinema Studies II

24-6610 Business and Legal

This course introduces basic legal and financial concepts for media producers including production financing, international co-productions, standard business practices in the entertainment industry, and essential components of entrepreneurial producing. Additionally it will explore contracts and negotiations associated with delivery items intellectual property ownership, copyright, rights agreements, licensing, and chain-of-title.

3 Credits

Requirements Acceptance in the prgm

24-6611 Business Affairs

Business Affair is a Los Angeles-based seminar that introduces students to market trends in financing ranging from entrepreneurial business plan driven investment scenarios to more conventional distributor-driven opportunities that include fundamentals in the roles of agents and managers. Students develop negotiating skills and further examine the art of effective negotiations.

3 Credits

Requisites PREREQUISITES: 24-6615 Line Producing II and 24-6605B Cinema Studies II

24-6612 Acquisition, Development & Presentation

This course explores the development and execution of creative producing in all media. Starting with a story idea and ending with the distribution of a finished product, the creative producer is one of the few participants present throughout the entire life cycle. This course will include: finding, analyzing, and acquiring intellectual property, collaborating with writers/directors, pitching, packaging material, pre-visualization, casting, financing, and working with a line producer to execute the vision. In addition it will prepare students to take their creative ideas into the real world by tracking current changes in media relating to studios, financiers, web content, television and cable programming, and distributors.

3 Credits

Requisites PREREQUISITES: 24-6604 Line Producing I and 24-6605A Cinema Studies I and 24-6610 Business and Legal

24-6613 Marketing, Distribution and Exhibition

The Marketing, Distribution and Exhibition seminar is a Los Angeles-based course that explores the roles and professional practices of a producer during the Marketing, Distribution and Exhibition phase of the process. Participants actively develop sophisticated metric analyses through a variety of case studies.

3 Credits

Requisites PREREQUISITES: 24-6607 and 24-6609 and 24-6615 Line Producing II and 24-6605B Cinema Studies II CONCURRENT: 24-6616 The Entrepreneurial Producer and 24-6611 Business Affairs

24-6615 Line Producing II

This practical course explores intermediate concepts in the day-to-day management of unit production management and line producing ranging in subjects from advanced budgeting and scheduling to supervising production on an advanced student film.

3 Credits

Requisites PREREQUISITES: 24-6604 Line Producing I and 24-6605A Cinema Studies I and 24-6610 Business and Legal and 24-6612 Acquisition, Development & Presentation CONCURRENT: 24-6607 and 24-6609 and 24-6605B Cinema Studies II

24-6616 The Entrepreneurial Producer

This Los Angeles-based advanced workshop will provide a detailed examination of the producer's role of packaging with a practical emphasis on attaching talent, calibrating trends in international co-productions, soft monies & tax incentives, international sales and pre-sales, and film markets.

3 Credits

Requisites PREREQUISITES: 24-6607 and 24-6609 and 24-6615 Line Producing II and 24-6605B Cinema Studies II CONCURRENT: 24-6611 Business Affairs and 24-6613 Marketing, Distribution and Exhibition

24-6700 Ideation and Theme

Ideation & Theme (MFA) is a course designed to help students approach the creative process in multiple ways and to explore story and theme in conjunction with considerations of personal vision and expression. Students develop a range of simple ideas and work through the conceptualization and proposal process using various writing and visualization strategies. These film possibilities are filtered in a variety of ways throughout the course. Work completed earlier in the graduate program can be drawn from and work produced in this class may be further developed in subsequent graduate courses.

3 Credits

Requisites PREREQUISITES: 24-6832 Documentary I and 24-6031 Production III and 24-6033 Short Forms

24-6705 Comparative Screenwriting:

This is a repeatable course that provides the student with an extensive examination of the screenwriter's role, career and development, and relationship to the production process. These objectives are achieved by comparing and contrasting two writers who operate in different ways. For example, a screenwriter who directs his or her own materials is compared to a writer whose work is directed by someone else; a Hollywood screenwriter is contrasted with an independent writer; a classical narrative writer is compared to a nontraditional writer. Students study the role of the screenwriter and the impact of the writer on the production process.

3 Credits

Requisites PREREQUISITES: 24-6705 Comparative Screenwriting:

24-6710 Screenwriting II:Feature Film

This course has been developed to provide graduate students from Fiction, Poetry and Film with a variety of experiences (including in-class and out-of-class assignments) designed to hone observation, problem-solving, creativity and writing skills as they apply to developing feature-length screenplays. The class operates as an intensive workshop meeting for several day-long sessions along with individual conferences, usually summer semester. The goal is to help students produce longer (feature-length) and more complex screenplays; to facilitate a deeper understanding of the screenwriting process; to assist students in better developing character, story and linear structure; to assist in developing systematic work habits to carry the student from idea development through revisions to completed script; to provide students with the opportunity for critique of their screenwriting.

3 Credits

24-6710J Screenwriting II:Feature Film

MFA SWII teaches students to produce longer and more complex screenplays; facilitate a deeper understanding of the screenwriting process; and enables students to develop character, story and linear structure. Students master systematic work habits in order to fully develop the screenplay from initial idea to completed script. The course also provides students with the opportunity for consistent critique of their scripts.

3 Credits

Requisites PREREQUISITES: 24-6832 Documentary I and 24-6031 Production III and 24-6033 Short Forms

24-6713 Screenwriting I

This course introduces students to techniques for finding story ideas and for developing them in a variety of script formats. It aims to provide approaches to writing screenplays drawing from the writer's own life experiences and direct observations; to facilitate a deeper understanding of the screenwriting process and writing for an audience; to teach students the elements and structure of Western drama as applied to short screenplay form, including character, story/plot and cause/effect structure; to assist in developing systematic work habits to carry the student from conception to idea development through revisions to polishing scenes/scripts; and to provide students with the opportunity for critique of their screenwriting. Students learn to write in treatment form as well as shot outline, split script, and master scene formats.

3 Credits

Requisites Acceptance to the MFA in Film & Video Program

24-6832 Documentary I

This course introduces the history and practice behind a range of documentaries, from the institutionally based to the individual. It emphasizes developing a personal approach to material and explores how the principles of dramatic struggle relate to documentary practice, often through a character-based focus. Students use digital video to explore a range of common documentary situations, both controllable and uncontrollable. As they define subjects for given approaches, students acquire hands-on practice at structuring documentary materials. Work includes: research for a biographical film; learning basic shooting and editing precepts; and doing various exercises in interviewing, shooting, and editing. The final project is a short biographical profile combining direct cinema and cinema verite approaches.

3 Credits

Requisites PREREQUISITES: 24-6021 Production II and 24-6423 Editing for Film & Video and 24-6022 Theory & History of Cinema

26-1000 Animation I

As an introduction to basic film animation techniques for persons with little or no animation production experience, course will explore basic animation techniques including object, drawn, and 3-dimensional, including concept development, storyboarding, and final production techniques. Animated films and videos, both domestic and international, will be screened and discussed. You will be expected to complete short exercises in each of the techniques mentioned, then complete a 10-second final project from storyboard to final shooting onto film.

4 Credits

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I

26-1080 Directed Study: Animation

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 Credits

26-2010 Animation Camera & Sound

Course focuses on establishing a thorough understanding of the traditional animation production process, from storyboard creation to final shooting. In class exercises will explore both analog and digital equipment and terminology used in the process, as well as the procedure for exposure sheeting camera and compound moves culminating on the completion of a 20-second lip-sync animated film shot on a LunchBox Sync DV. The recording and editing of dialogue and sound effects will be an integral part of the process.

3 Credits

Requisites PREREQUISITES: 26-2025 Drawing for Animation I and 26-2040 Animation Storyboard & Concept Development

26-2015 Introduction to Computer Animation

Course will introduce the beginning student to the three 3-dimensional computer animation applications that they will be studying in future semesters: Maya, XSI, and 3D-Studio Max. Concepts, relationships between concept and technical skills, and the need to understand the historical development of 3-dimensional computer animation will be emphasized. Exercises will highlight application similarities and differences, while showing that the process becomes increasingly familiar as each application is explored.

4 Credits

Requisites COREQUISITES: 26-1000 Animation I

26-2025 Drawing for Animation I

Drawing-intensive course allows students to acquire an understanding of figurative human emotions and movements, enabling them to create believable animated characters. Students will create model sheets, learn the principles of animation, and learn how to endow your characters with believable actions and acting. Digital pencil testing will allow for the building of the animation from basic motion to more refined movements and emotion. Particular attention will be given to timing, layout, the creation of extreme drawings, and the process of inbetweening.

3 Credits

Requisites PREREQUISITES: 26-1000 Animation I

26-2028 Alternative Strategies in Animation

Course explores alternative approaches to the normally highly structured, technically oriented process of creating an animated film. Students will be expected to be curious and imaginative as they are introduced to unorthodox approaches including sand, pastels, drawing directly on film stock, paint-on-glass, and other techniques. Students will also view and discuss films created by non-mainstream artists/animators such as Len Lye, Norman McLaren, and others, which will introduce them to highly graphic and imaginative movement and messages.

3 Credits

Requisites PREREQUISITES: 26-2025 Drawing for Animation I

26-2030 Stop-Motion Animation

Course provides a basic understanding of three-dimensional animation using armatures, puppets, and objects. With the use of a Video Lunchbox, students will investigate the nature of human movement, and cover topics such as timing, weight, exaggeration, composition, lighting, and narrative approaches. Students will also become familiar with various materials and tools as you explore ways to create characters and simple scenery. A variety of stop-motion films, spanning a wide range of genres, will be viewed and discussed.

3 Credits

Requisites PREREQUISITES: 26-1000 Animation I

26-2040 Animation Storyboard & Concept Development

This course will emphasize story and concept development. You will research, develop, illustrate, and present your concepts on storyboard panels. Different graphic approaches will be explored and discussed, and weekly you will present your work and receive constructive feedback. Assignments will include storyboarding a fable, a personal experience, a myth, and a poem. Your final project will involve creating a story reel, where you will explore timing and story communication via scanned and projected storyboard panels.

4 Credits

Repeatable

Requisites PREREQUISITES: 26-1000 Animation I

26-2050 Animation Preproduction & Story Development

Course continues the animation student's development of story and art direction begun in 26-2040 Storyboard and Concept Development. Story development will advance through treatment and screenplay creation, informed by classroom workshops, peer feedback and instructor critique. Students will simultaneously develop the art direction necessary for a finished pre-production presentation, independent of final production process. A student presentation of an animated film and film examples will sharpen an appreciation of the story and visual elements in an animated short film.

4 Credits

Repeatable

Requisites PREREQUISITES: 26-3045A Computer Animation: Maya COREQUISITES: 26-2070 History of Animation and 26-2075 Digital Animation Techniques: Ink, Paint & Composite

26-2070 History of Animation

Course explores the origins of the animation process, beginning with animated films by J. Stewart Blackton, Emil Cohl, Len Lye, Winsor McCay, and many others through to present day productions. The lives and environments, as well as the artistic and narrative influences on these and other animators, will be dissected and studied. The class will involve weekly screenings of films and videos from around the world, including both independent and commercial, to get an understanding of where this art form has been and where it might be going. Emphasis will be on understanding the motivations and influences on animation artists, and how as contemporary animators you might benefit from studying them.

3 Credits

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I

26-2075 Digital Animation Techniques: Ink, Paint & Composite

Course introduces students to what has become the norm at most studios: digital ink and paint and compositing. Students will work with animated drawings created in 26-2025 Drawing for Animation I, or create new drawings to scan, paint, and render with independent peg moves, using computers as the medium, creating a full-color 20-second piece of animation for a final project.

3 Credits

Repeatable

Requisites COREQUISITES: 26-2010 Animation Camera & Sound

26-2076 Digital Animation Techniques II

Course expands on the concepts and techniques introduced in 26-2075 Digital Animation Techniques I. Advanced compositing techniques, which include creating texture maps, applying gradients, and multi-plane camera set ups, are explored. Course focuses on a final project, which requires the combination of at least two of the following medium: traditional animation, 3-D animation, stop-motion, and live action.

3 Credits

Requisites PREREQUISITES: 26-2075 Digital Animation Techniques: Ink, Paint & Composite

26-3000J Animation Studios in L.A.

This course offers students the opportunity to explore career opportunities at major animation studios in Hollywood. Throughout the week in L.A. students are given tours of several studios, learn requirements for employment opportunities (internships and full-time positions), and have their portfolios reviewed by recruiters and industry professionals. Students will submit a paper detailing the overall experience and will also write a self-assessment based on professional feedback given to them over the course of the week.

1 Credits

Requirements Accept in Sem in LA Prog

26-3016 Advanced Computer Modeling

Course builds on the knowledge learned in 26-2015 Introduction to Computer Modeling. Students experience using advanced Lightwave techniques. Students develop a short animation project, either one begun in the previous class or a completely new piece. Storyboards are reviewed, and timing is discussed prior to actual work on the film.

3 Credits

Repeatable

Requisites PREREQUISITES: 26-2015 Introduction to Computer Animation

26-3026 Drawing for Animation II

Course focuses on further development of animated characters. Students explore the skills necessary to understand and communicate the emotions and intentions of a character. Students explore and communicate theatrical acting through their characters' actions and movements, applying the principles of classical animation. Students are also given the opportunity to explore lip-sync-ing and adding personality and depth to their creations.

3 Credits

Requisites PREREQUISITES: 26-2010 Animation Camera & Sound

26-3031 Stop-Motion Animation II

Course requires that students be responsible for creating a short stop-motion to complete during this 15-week class. Students will be responsible for constructing sets, props, and stop-motion puppets, and will be assigned exercises that help to refine and perfect key scenes within your project. Students will have the option of incorporating sound and lip-sync into your project. Various digital shooting methods will be explored, including using a mini-DV camcorder with a video Lunchbox DV, or using a digital still camera, and editing in an NLE application.

3 Credits

Requisites PREREQUISITES: 26-2030 Stop-Motion Animation

26-3036 Advanced Computer Animation: 3-DS Max

Course expands upon the skills and concepts introduced in 26-3045C Computer Animation: 3DS Max. Using Discreet Logic's computer animation software, students will be introduced to advanced concepts and techniques using inverse kinematics/forward kinematics, dynamics, and simulations. Using MAX scripting for animation will also be covered. A series of short exercises will ensure that students understand these skills and techniques as the class progresses. A final project will encourage students to exhibit these acquired skills.

4 Credits

Requisites PREREQUISITES: 26-3045C Computer Animation: 3-DS Max

26-3040 Animation Storyboard & Concept Development

Course will emphasize story and concept development. Students will research, develop, illustrate, and present their concepts on storyboard panels. Different graphic approaches will be explored and discussed, and weekly students will present their work and receive constructive feedback. Assignments will include storyboarding a fable, a personal experience, a myth, and a poem. Their final project will involve creating a story reel, where they will explore timing and story communication via scanned and projected storyboard panels.

4 Credits

Repeatable

Requisites PREREQUISITES: 26-1000 Animation I

26-3045A Computer Animation: Maya

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using Alias/Wavefront's Maya software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 Credits

Requisites PREREQUISITES: 26-2015 Introduction to Computer Animation COREQUISITES: 26-2025 Drawing for Animation I or 26-2030 Stop-Motion Animation or 36-2360 2D Motion for Games

26-3045B Computer Animation: Softimage/ XSI

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using the Softimage/XSI software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 Credits

Requisites PREREQUISITES: 26-2015 Introduction to Computer Animation COREQUISITES: 26-2025 Drawing for Animation I or 26-2030 Stop-Motion Animation

26-3045C Computer Animation: 3-DS Max

Course will explore the Discreet Logic 3DS Max software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 Credits

Requisites PREREQUISITES: 26-2015 Introduction to Computer Animation COREQUISITES: 26-2025 Drawing for Animation I or 26-2030 Stop-Motion Animation

26-3046 Advanced Computer Animation: Maya

Course will expand upon the skills and concepts introduced in Computer Animation I. Using Alias/Wavefront's Maya computer animation software, students will be introduced to advanced concepts and techniques using inverse kinematics/forward kinematics, dynamics, and simulations. Using MEL scripts for animation will also be covered. A series of short exercises will ensure that students understand these skills and techniques as the class progresses. A final project will encourage students to exhibit these acquired skills.

4 Credits

Requisites PREREQUISITES: 26-3045A Computer Animation: Maya

26-3047 Digital Animation Techniques Current 2D Trends

Course introduces students to the Flash digital animation technique and aesthetic that is quickly becoming the chosen method for traditional animators. Students will apply fundamental animation principles learned in Drawing for Animation I (26-2025) as well as visual storytelling techniques in Animation Storyboard and Concept Development (26-3040) and apply them using the Flash technique. Students will also learn to create paperless animation, using a digital drawing tablet and computer, creating a short animated piece by the end of the semester.

3 Credits

Requisites PREREQUISITES: 26-2025 Drawing for Animation I

26-3048 Animation Portfolio Development

Course will help students prepare for work in the field of animation by providing weekly insight and guidance as they develop a working portfolio, resume, and video/DVD with work they've completed. In addition to weekly in-class work, several professional animation studio student recruiters will come to campus throughout the 15-week class to present portfolio examples and discuss the field. They will meet with each of the students one on one to discuss their particular situation and to give them their advice and direction.

3 Credits

Repeatable

Requisites PREREQUISITES: 26-2010 Animation Camera & Sound COREQUISITES: 26-3045A Computer

Animation: Maya or 26-2075 Digital Animation Techniques: Ink, Paint & Composite

Requirements 60 Enrolled Hours

26-3049 Computer Animation: Visual Effects

This course introduces the advanced Computer Animation Concentration student to the visual effects process of integrating computer-generated elements with live action footage. Early assignments integrate pre-existing computer generated elements with live action content. Subsequent assignments introduce advanced texture-mapping, rendering and camera tracking techniques. The course concludes with the development of a solo visual effects sequence that combines idea generation, production strategy and advanced CG rendered objects, particles, effects and camera. Screening of film examples and a presentation assignment about the visual effects industry will underscore the aesthetic impact of CG elements in a live action film.

4 Credits

Requisites PREREQUISITES: 26-3045A Computer Animation: Maya

26-3050 Acting For Animators

Course addresses head-on connections between thinking, emotion, and physical attraction. Walt Disney gave Mickey Mouse a brain and, after that, animated characters had options. Mickey could act shyly or boldly, experience joy and sadness, and his body would respond accordingly. It all started with the brain - with thinking. Emotions are automatic value responses. Each character has its own set of values, emotions, and its own way of moving in the world.

3 Credits

Requisites PREREQUISITES: 26-2010 Animation Camera & Sound or 26-3045A Computer Animation: Maya

26-3060 Traditional Animation Studio

Course requires that students complete a short 30-second to 2-minute story reel, also called a story reel, which is a short film or video of storyboard panels and a minimum of three scenes (pencil test permitted), shot and edited to length. Students' story could be based on one of their 26-3040 Animation Storyboard and Concept ideas, or it may instead be a completely new project. Students will be expected to present their work to their fellow classmates at the end of the semester for feedback and discussion.

4 Credits**Repeatable**

Requisites PREREQUISITES: 26-2075 Digital Animation Techniques: Ink, Paint & Composite and 26-2070 History of Animation

26-3063 Computer Animation Studio

Course builds on a solid understanding of the skills learned in Maya and either Softimage/XSI or 3DS Max. Particular emphasis will be placed on working from story ideas developed in the Animation Storyboard & Concept Development class. Students will spend the majority of the semester focusing on working on models, animating characters, and completing and rendering their short video.

4 Credits**Repeatable**

Requisites PREREQUISITES: 26-3045A Computer Animation: Maya and 26-2070 History of Animation and 26-2040 Animation Storyboard & Concept Development

26-3065 Animation Work-in-Progress

Course is designed to provide feedback to students if they choose to work on an independent project outside of any particular Animation class. Students will be expected to be self-motivated, and they must come to the first class with a concept or project to work on during the 15-week period. The class will meet five times during the semester, with the schedule finalized at the first meeting. At that time, students will be expected to make a presentation outlining their goals and expectations for the project they've chosen to undertake. At the final class meeting, students will be expected to present the work they've completed during the class to their classmates and to invited faculty and students in the 402 screening room.

2 Credits**Repeatable**

Requisites PREREQUISITES: 26-3060 Traditional Animation Studio or 26-3063 Computer Animation Studio

Requirements Permission of Instructor

26-3070 Cartooning

Course introduces different aspects of cartoon drawing. Course teaches basic techniques of cartoon drawing and investigates five genres of cartooning. Students study in-depth one liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes historical study of specific types of cartoons dating from 1745. Course explores style of cartoons, thematic types, and construction of cartoon character for the technique of animation.

4 Credits

26-3080 Motion Capture I

Course provides an introduction to motion capture terms, concepts, and history. Students learn the process of capturing motion data by conceptualizing, planning, and directing on-site sessions. A 3-D character performance is created by converting data from sessions and linking it to a character skeleton created in a computer animation class.

4 Credits

Requisites PREREQUISITES: 26-3045A Computer Animation: Maya

26-3081 Motion Capture II

Course emphasizes the skills needed to edit and assemble motion capture data. Students learn the technical and aesthetic considerations necessary through a series of homework exercises and classroom critiques. Various motion editing applications will be introduced and discussed. By converting final edited data to work with a variety of 3-D animation packages, students learn how to apply data from motion capture sessions to either create a series of rendered animation images for film/video or create animation content for game production.

4 Credits

Requisites PREREQUISITES: 26-3080 Motion Capture I

26-3082 Environmental Design & Modeling I

Course emphasizes the design and technical ability needed to model non-character 3-D objects. Students will be introduced to level design, industrial design, and architectural terms and concepts. Using 3-D software, students will design and build environments, set dressing, and vehicles. Level of detail exercises will introduce the concept of polygon and image budget creation. Exercises in stand-alone software packages will teach advanced texture/mapping.

4 Credits

Requisites PREREQUISITES: 26-3045A Computer Animation: Maya

26-3083 Environmental Design & Modeling 2

Course continues to refine and advance the design and technical abilities needed to model non-character 3-D objects. Using 3-D software ability, students will design and build environments, set dressing, and vehicles based on Game Production 1 & 2 parameters.

4 Credits

Requisites PREREQUISITES: 26-3082 Environmental Design & Modeling I

26-3085 Animation Production Studio I

Course is the first of two semesters in which students will be working collaboratively with classmates on a single project, the purpose of which is to simulate an actual production environment that they might face once having left academia. Each participant will be assigned a particular production role based on a portfolio review at the beginning of the class in which each student will be asked to share portfolio work from previous classes with the executive producer (the instructor) and fellow classmates. This first semester of pre-production includes screenplay, design of characters and backgrounds, storyboards, recording of vocal talent, and completion of a story reel.

6 Credits

Repeatable

Requisites PREREQUISITES: 26-2070 History of Animation and 26-2075 Digital Animation Techniques: Ink, Paint & Composite or 26-3045A Computer Animation: Maya

Requirements 90 Enrolled Hours and Senior Status required

26-3086 Character Design and Modeling I

Course emphasizes the design and technical ability needed to model 3-D characters. Students will be introduced to design, sculpting, and anatomical terms and concepts. Using 3-D software, students will design and build characters and other organic models. Level of detail exercises will introduce the concept of polygon and image budgets. Exercises in stand-alone software packages will teach advanced texture mapping.

4 Credits

Requisites PREREQUISITES: 26-3045A Computer Animation: Maya

26-3087 Character Design & Modeling 2

Course continues to refine and advance the design and technical abilities needed to model 3-D characters. Students will compare and contrast stand-alone software packages for advanced texture-mapping. Using 3-D software, students will design and build characters and other organic models based on Game Production 1 & 2 parameters.

4 Credits

Requisites PREREQUISITES: 26-3086 Character Design and Modeling I

26-3089 Advanced Character & Environmental Design

Course continues to refine and advance the design and technical abilities needed to model 3-D characters and non-character 3-D objects. Using Maya for 3D modeling and Z-Brush for advanced texture-mapping, students will design and build either characters or environments based on industry standards. This process will also allow the students to contribute models in the Game Engine chosen for the subsequent courses in the Game Major: Game Project (36-3997) & Game Studio (36-3998).

4 Credits

Requisites PREREQUISITES: 26-3086 Character Design and Modeling I or 26-3082 Environmental Design & Modeling I

26-3090 Animation Production Studio II

Course allows students to continue working on the project begun in their 26-3085 Animation Production Studio I class. Storyboards, characters, and story were established in the first semester, and each of the production crews will be heavily into production at this point. This class is primarily devoted to production and post-production, with the students analyzing dialogue tracks, beginning traditional and/or computer animation production, generating any visual effects, and creating music and sound elements. The goal this semester is to finish production and be fully into post-production by mid-term, with a finished animated film or video by semester's end.

6 Credits

Repeatable

Requisites PREREQUISITES: 26-3085 Animation Production Studio I

Requirements Senior Status required

26-3605 The Business of Animated Content

Course examines central business and legal matters associated with developing, producing and releasing animated films. The course emphasizes the need to properly prepare the bundle of rights and legal documentation for an animated film as it enters the marketplace. Additionally, students will be introduced to basic business principles for short and feature animated films including new technologies and the evolving convergent marketplace.

3 Credits

Requisites PREREQUISITES: 24-3600 Producing I: Production Team or 24-3600 Producing I: Production Team

First-Year Seminar

48-1100 First Year Seminar

The First Year Seminar is grounded in interdisciplinary studies in the humanities and social sciences, acclimating students to the four fundamental activities that members of the College community engage in: questioning, exploring, communicating, and evaluating. Topics and texts are selected and studied in ways that will help Columbia students become more competent and confident readers, writers, thinkers, creators, and collaborators. This First-Year Seminar helps prepare students not just for their subsequent years at Columbia, but for their future lives and careers as responsible citizens and authors of the culture of their time.

3 Credits

FY

Requirements New Millennium Study

48-1100HN First Year Seminar: Honors

This is an Honors course and not available to all students. The First Year Seminar is grounded in interdisciplinary studies in the humanities and social sciences, acclimating students to the four fundamental activities that members of the College community engage in: questioning, exploring, communicating, and evaluating. Topics and texts are selected and studied in ways that will help Columbia students become more competent and confident readers, writers, thinkers, creators, and collaborators. This First-Year Seminar helps prepare students not just for their subsequent years at Columbia, but for their future lives and careers as responsible citizens and authors of the culture of their time.

3 Credits

FY

Requirements Honors Course

48-2100J Critical Encounters Seminar: Image & Implication

Critical Encounters Seminar: Image & Implication explores of how images (visual, verbal, and virtual) shape public perception and influence events and policy. With a focus on research and collaboration across the disciplines, the Image & Implication Seminar challenges students to examine the impact of what they see, hear, and read; produce arts and media that reflect and encourage civic awareness; and take action on issues of social importance.

3 Credits

PL

Requisites PREREQUISITES: 48-1100 First Year Seminar or 52-1112 Writing and Rhetoric - Enhanced II or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

Humanities, History and Social Sciences

49-1001 African History & Culture: To 1880

African civilizations of the pre-colonial past are explored to reveal how various societies evolved and to identify their major achievements prior to the arrival of Europeans. Roots of slavery, racism, and the underdevelopment of Africa are also examined.

3 Credits
GA HI

49-1002 African History & Culture: Since 1880

Course reviews the past century to discover African reactions to the colonial system, including the rise of nationalism and liberation movements, emergent new nations, and Pan-Africanism.

3 Credits
GA HI

49-1101 Asia: Early China, India & Japan

Course examines the rise of China, India, and Japan and their contributions to world history and culture from the earliest times to the beginning of the nineteenth century. Content considers how these countries influenced and were, in turn, influenced by the Western world.

3 Credits
GA HI

49-1102 Asia: Modern China, India and Japan

Course examines interaction between China, India, Japan, and the Western world, emphasizing the influence of and reaction to imperialism, colonialism and industrialization on the development of these societies as well as the development of political and nationalist movements in modern times.

3 Credits
GA HI

49-1301 Europe & the West: Ancient Civilizations

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

3 Credits
HI

49-1302 Europe & the West: Medieval Culture

The history of medieval Europe is illuminated through readings in primary and secondary sources providing students with a background to the culture and worldview of the Middle Ages.

3 Credits

HI

49-1303 Europe & the West: Modern Europe

Events since the fifteenth century are surveyed, including the Reformation, Counter-Reformation, State Building, various revolutionary movements, industrialization, class conflict, modernization, and two world wars.

3 Credits

HI

49-1401 Latin American History: To 1800

After the arrival of Europeans in the Western Hemisphere, often called the New World, many of the indigenous people who had created American societies were forced to change. This course explores Amerindian cultures and the first three centuries of contact between Native American, African, and European people in Latin America.

3 Credits

GA HI

49-1402 Latin American History: Since 1800

Course explores the past two centuries of Latin-American nations in their struggle to overcome their colonial past and establish modern societies. Topics include reform and revolution, the role of the military, dictatorship, underdevelopment, and the agrarian problem.

3 Credits

GA HI

49-1410 History of the Caribbean: To 1800

The Caribbean Islands were inhabited by free and independent communities when Christopher Columbus arrived in

1492. By studying the people who welcomed Columbus and his successors we can gain a better understanding of the ways in which these and other people came to be dominated by Europeans. This course looks at three of the main themes in Caribbean history, namely, The Native Americans, Europeans and Africans; Comparative European Settlements; and Slavery and Sugar.

3 Credits

GA HI

49-1411 History of the Caribbean: Since 1800

The diverse elements that have shaped the Caribbean region since the late 18th century are studied in this course. The historical roots of economic, political, and social issues that have affected the Caribbean islands and mainland enclaves are also analyzed, as well as the impact of their relation to the United States of America.

3 Credits

GA HI

49-1501 Middle East History: To Muhammad

Course surveys the cultural development, contributions, and influences of ancient Mesopotamia, Egypt, Persia, Anatolia, the Levant, and Arabia from the establishment of civilization to the birth of Muhammad.

3 Credits

GA HI

49-1503 Middle Eastern History and Culture: from Muhammad to 1800

A survey of Middle Eastern history and culture from Muhammad to 1800. This course examines the rise and development of Islam, Islamic culture, non-Islamic peoples, medieval Islamic dynasties, the Ottoman Empire and relations between the Middle East and the West.

3 Credits

GA HI

49-1504 Middle Eastern History and Culture: since 1800

A survey of Middle Eastern history and culture from 1800 to the present. This course examines Islam, Islamic culture, non-Muslim peoples, the Ottoman Empire and its successor nation-states, Western interests in the Middle East and current issues throughout the region.

3 Credits
GA HI

49-1601 U.S. History: To 1877

Course examines main lines of American development from the seventeenth century to 1877. Instruction addresses transition from colony to nation, development of an American character, growing pains of industrialization and nationalism that culminated in the crisis of the Civil War and its aftermath, and problems of minority acculturation and treatment before Reconstruction.

3 Credits
HI

49-1602 U.S. History: From 1877

Course studies impact of institutional development on American society and life. Content focuses on the past century of vast and far-reaching changes, including the birth of corporate capitalism, immigration and urbanization, the crises of two world wars, dynamic cultural upheavals, Cold War, and the mass movements of protest in the 1960s.

3 Credits
HI

49-2026 Nelson Mandela and the Anti-Apartheid Movement

There are times when specific people, places and moments in history capture the imagination of the world. This occurs when that specificity speaks volumes to the human condition and offers lessons that we all sense are important. Such has been the case with Nelson Mandela and South Africa. This course will use Mandela and the evolution of, and struggle against, apartheid as a window into some of the 20th century's most complex issues such as colonialism, civil disobedience, cultural resistance, freedom, racial theories, election processes, post-war negotiations and social justice. Pre-Requisite: Composition I

3 Credits
GA HI

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

49-2302 Russian and Soviet History

Course covers history of Russia from the 1800s to the demise of the Soviet Union. Special emphasis is given to such

concepts as the political and economic development of the Russian Empire and the U.S.S.R., the role of women in imperial and revolutionary Russia, the Great Reforms, the Russian Revolution, the Stalin Era, and the collapse of the Soviet system.

3 Credits

GA HI

49-2303 The French Revolution

The French Revolution marks the beginning of modern history, and has profoundly affected western society and culture. Endlessly debated since its outbreak in 1789, it has served as beacon for some, travesty for others, and artistic inspiration for many. In this course, we will seek to understand the Revolution's causes, democratic and egalitarian promise, failures, and impact, exploring the birth pains of modern politics and some of their more intriguing cultural aspects, through the study and analysis of primary sources.

3 Credits

HI

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 30 Completed credit hour

49-2310 Contemporary European Nationalism and Ethnic Conflict

Contemporary European Nationalism is surveyed through analysis of the conflicts in Northern Ireland, former Yugoslavia, the Basque Regions of Spain and France, and Chechnya. Major issues examined include the ideological roots of nationalist movements in these areas, the characteristics and tactics employed by violent nationalist groups, the techniques governments have used to defeat nationalist insurgencies, and the ongoing efforts to bring about peace.

3 Credits

GA HI

49-2311 German Culture in the Weimar Republic: 1919-1933

This course examines the turbulent history of Germany's Weimar Republic from 1919 to 1933 and introduces students to the art, architecture, film, literature, music, and theater of this era. Through analysis and interpretation of selected works by various influential artists and writers such as Fritz Lang, Berthold Brecht, and Thomas Mann, this course explores the social, economic, cultural and political climate, as well as themes of class, gender, and race in Germany before Hitler came to power.

3 Credits

HI

49-2401 History of Mexico and Central America

Students gain a better understanding of Mexico and the nations of Central America through an examination of key historical events. Course focuses on Spanish invasion and conquest, struggles to gain independence from Spain, United States' conquest of the Mexican Northwest, the Mexican Revolution, United States' interventions past and present, the Sandinista Revolution, El Salvador's civil war, and the struggles of indigenous peoples past and present.

3 Credits

GA HI

49-2490 History Mexico and Central America - Study in Mexico

3 Credits

HI

Requirements Department Permission

49-2501 The Israeli/Palestinian Conflict

This course examines the Israeli/Palestinian conflict from the founding of Zionism in Europe in the 19th century and the rise of Arab Nationalism, to the ensuing conflict between Israel, the Palestinians, and other Arab states in the region. Events will be examined through the framework of other regional players: Former colonial powers, the former Soviet Union, and the United States. Proposals to solve the Israeli-Palestinian conflict, e.g., the Two State Solution, One State Solution will be examined.

3 Credits

GA HI

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

49-2620 African American History and Culture: To 1860

African background, Atlantic slave trade, slavery, and the free black experience are all examined in detail as students trace the history of black people from Africa to the Americas and explore the collective African-American experience from an ideological and philosophical basis.

3 Credits

PL HI

49-2621 African American History & Culture: Since 1860

Course consists of a survey of modern African-American culture and a study of the black freedman and the political and economic development of black America. Principal topic of discussion is the meaning of freedom to emancipated African Americans.

3 Credits
PL HI

49-2626 Writings of Black Protest: To 1860

Using the writings of African Americans during the era of slavery (1750 to 1860), content considers black protest thought in an historical perspective. Students use primary documents to discover the feelings of hope, fear, and frustration of free and enslaved blacks of this time.

3 Credits
GA HI

49-2627 Writings of Black Protest: Since 1860

Writings of African Americans from the Civil War to the present are the focus of this confrontation with the realities of the black experience and thought in American perspective. Students use primary documents to examine black history and culture.

3 Credits
PL HI

49-2630 The Civil Rights Movement in Biography & Film

Course focuses on the modern Civil Rights movement through the mediums of biography and film. Students learn to critically evaluate these historical sources as they explore basic issues, players, events, and ideologies of the Civil Rights movement.

3 Credits
PL HI

49-2632 Hispanics in the U.S. Since 1800

Course tracks the growing importance of Hispanics in all aspects of American life. Their economic impact has become a topic of controversy. The development of a Latino ethnic consciousness has come into conflict with efforts to assimilate this minority group, thus raising the question of what an American really is. Instruction also addresses the

controversial topic of their impact on the U.S. economy. These issues cannot be fully understood without an examination of where Hispanics have come from, their hopes, ways they are trying to achieve their dreams, and their continuing obstacles.

3 Credits

PL HI

49-2639 Baseball in History and Literature: A Contested Narrative

This course will examine the dynamic cultural meaning of baseball in the United States, from the rise of the professionalism in the mid-19th century to the introduction of free agency and the rise of corporate competitions of the present. Through lectures, readings, and discussions on the history of baseball and analysis of the literary texts the sport inspires, students will explore issues of American identity and examine how sport can be a reflection of society as well as an instrument of change.

3 Credits

HI

49-2641 Women in U.S. History: To 1877

Course examines the transformation of women's lives in the U.S. from the seventeenth to the mid-nineteenth century by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

3 Credits

PL HI

49-2642 Women in U.S. History: Since 1877

Course examines the transformation of women's lives in the U.S. from the mid-nineteenth century to the present by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

3 Credits

PL HI

49-2656 History of Sport in the U.S.

Course examines the history of sports in the U.S., from the informal games of the colonial period to the highly organized, often commercial, contests of the present. Students study the impact of industrialization and urbanization on

the development of the nation's tradition and explore issues of race, ethnicity, and gender in relation to social, political, cultural, and economic interests.

3 Credits

HI

49-2659 History of the American Working Class

Course studies workers and their communities in the U.S. in the nineteenth and twentieth centuries. Students explore the impact of industrialization, technological change, immigration, migration, ethnicity, race, gender, and unionization as they examine the development of the American working class.

3 Credits

PL HI

49-2660 The 1960s

Course traces and documents changes of the 1960s, an era that has quickly become covered in myth despite its nearness to our own times. The period from the election of John F. Kennedy (1960) to the fall of Saigon (1975) remains crucial for an understanding of current issues and attitudes. Those years reshaped American culture and society in many ways. Vivid events and slogans shattered the images of an earlier time and created a new America. Course goal is to trace and document these changes.

3 Credits

HI

49-2660HN The 1960s: Honors

Course traces and documents changes of the 1960s, an era that has quickly become covered in myth despite its nearness to our own times. The period from the election of John F. Kennedy (1960) to the fall of Saigon (1975) remains crucial for an understanding of current issues and attitudes. Those years reshaped American culture and society in many ways. Vivid events and slogans shattered the images of an earlier time and created a new America. Course goal is to trace and document these changes. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HI

Requirements 3.5 or Higher GPA

49-2661 Family and Community History

Class examines the interaction between families, communities, and the greater society throughout U.S. history. In so doing, course illuminates how we as individuals and as members of family, ethnic, and social groups have become what we are.

3 Credits

HI

49-2662 Controversies in the History of Sport in the U.S. since the Late 19th Century

This course uses current headlines from the sports' page to engage students in the study of the origins and development of critical issues in the history of organized sport since the late 19th century. Through focused assigned readings and self-directed research, students will participate in intra-class debates on the historic roots of some of the most divisive questions facing modern sport today. Possible topics: Andrew Doubleday myth; origins of the National League; banning of baseball players; the origin and demise of the Negro Leagues; integration of sport; performance enhancing drugs; the illusion of the student-athlete; mascots; athletic elitism and amateurism; women in sport, pre and post Title IX, etc.

3 Credits

HI

Requisites PREREQUISITES: 49-1602 U.S. History: From 1877 or 50-1514 Sociology of Sports in the United States or 49-2656 History of Sport in the U.S.

49-2670 Gender, Class & Race in United States History

Within an historical framework course examines the interplay of gender, race, and class in U.S. history. Class explores critical themes and periods in the development of racism, sexism, and classicism, especially in seeking to understand ways they interrelate.

3 Credits

PL HI

49-2672HN Oral History - The Art of the Interview: Honors

This is an Honors course and students need special permission to register. After an introduction to the theoretical and philosophical concerns in the practice of oral history, various methods and uses of oral history will be explored. Students will learn the techniques of background research, script formulation, interviewing, transcribing, and editing. Each semester the class will partner with an existing oral history project and every student will contribute a fully transcribed, 60-90 minute interview to the project's permanent collection. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HI

Requirements 3.5 or Higher GPA

49-2675 Cartoons and Satire in American History

A study of the American past through the humor and satire of the political cartoon. Humor is a political tool. Making fun of one's opponents is a way of weakening their position. We make fun of that which we oppose, but also of that which we fear. Cartoons illuminate all aspects of the American past: from political battles in Congress to battles on the streets; from gender clashes at home to racial clashes in the workforce.

3 Credits

HI

49-2676 Public History: Presenting & Interpreting the Past

This course will introduce students to the concept and practice of public history. Through readings, lectures, field trips, films and guest lectures, students will look at how institutions, communities, and people conceive and convey history for public consumption. Students will also explore the relationship between public history and popular memory and culture and consider the meaning of history in public venues. Students are expected to take full advantage of Columbia's urban campus through visits to cultural institutions, architectural sites, historic monuments, public art, archives and special collections.

3 Credits

HI

49-2678 The Great Depression & the New Deal: the U.S. in the 1930's

This course will explore the Great Depression and the decade of the 1930s, from the election of Hebert Hoover in 1928 to bombing Pearl Harbor, from three main perspectives: the politics of FDR and the New Deal, the social response to the Depression and the president, and the cultural innovation of the era. Through reading and the examination of primary sources (including songs, speeches, films, poems and plays) students will explore the relationship between the individual and time to which s/he lives. Special emphasis will be given to the artistic and documentary production of the decade.

3 Credits

HI

49-2678HN The Great Depression & the New Deal: the U.S. in the 1930's: Honors

This course will explore the Great Depression and the decade of the 1930s, from the election of Hebert Hoover in 1928

to bombing Pearl Harbor, from three main perspectives: the politics of FDR and the New Deal, the social response to the Depression and the president, and the cultural innovation of the era. Through reading and the examination of primary sources (including songs, speeches, films, poems and plays) students will explore the relationship between the individual and time to which s/he lives. Special emphasis will be given to the artistic and documentary production of the decade. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HI

Requirements 3.5 or Higher GPA

49-2680 Gay, Lesbian, Bisexual, and Transgender History in the U.S.

People with same-sex erotic orientations and people who are transgender have played a role in North American history since before the founding of the United States. This course will examine their history, and will focus on the many contributions of these men and women as well as the difficulties they faced from before the founding of the nation up to the present.

3 Credits

PL HI

49-2683 History of the American City

Course examines the history of the development of the U.S. as an urban nation. It analyzes the rise and decline of various urban systems that developed over the course of American history. Students investigate the social, economic, political, technological, and demographic trends that have shaped the modern American city.

3 Credits

PL HI

49-2683HN History of the American City: Honors

This is an Honors course and students need special permission to register. Course examines the history of the development of the U.S. as an urban nation. It analyzes the rise and decline of various urban systems that developed over the course of American history. Students investigate the social, economic, political, technological, and demographic trends that have shaped the modern American city.

3 Credits

PL HI

Requirements Department Permission

49-2690 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. The interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. Content emphasizes American involvement.

3 Credits

PL HI

49-2690HN The Vietnam War in History, Literature and the Arts: Honors

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. The interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. Content emphasizes American involvement. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

PL HI

Requirements 3.5 or Higher GPA

49-2700 Topics in History

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes.

3 Credits

GA Repeatable HI

49-3026 History Study South Africa: Memory in Post-Apartheid South Africa

Since the end of apartheid, South Africans have been engaged in memory work, which is based on the desire to remember or at least not forget their traumatic past. Complicating memory work has been the burden of the future. With the release of Nelson Mandela and the first democratic elections, there was a call for consensus around a new multi-racial nation. But has such a consensus occurred and among whom; and is it more likely with or without deep confessions to the past? All of these will be tackled in the study trip to South Africa. Students also register for the linked Humanities course, 51-3112.

3 Credits

HI

Requisites CONCURRENT: 51-3112 Humanities Study in South Africa: Memory in Post-Apartheid South Africa and 51-3990 Study in South Africa

49-3353 Taste and Consumption in French History

This advanced Cultural Studies seminar and history course explores how taste developed as an important category of national, gender and class identity in France from ca. 1650-1900. France, and especially French women, remain closely associated in the public mind with good taste. This is due to a long historical development in which the state and social groups struggled to define French taste against a background of dramatic economic, political and cultural change. The challenging course provides historical insight to help understand modern classed and gendered consumption regimes, and is designed for highly motivated students. It is strongly recommended that students taking this course have taken at least two prior courses in European history, Women and Gender studies, or Cultural Studies; ideally, at least two of these different subject areas will have been studied. At least one such course is a prerequisite for registration for all students.

3 Credits

HI

Requirements Department Permission

49-3353HN Taste and Consumption in French History: Honors

We tend to associate all things French, whether fashions, luxury goods, fine restaurants, champagne, or French women themselves, with good taste and chic. This course explores how notions of taste and practices of consumption have changed in France from ca. 1650 to ca. 1914, from the absolutist court to the modern department store. Against a historical background of dramatic economic, political, social and cultural change, we will explore how aesthetic, consumerist and critical practices associated with taste became shifting, highly charged and contested markers of individual and group (e.g., national, class and gender) identity and even political position, and will examine different historically-applied theories about the motives that have driven or inspired people to consume, use and display certain goods or appreciate particular aesthetic forms. We will read primary and secondary sources (none in French). This course provides comparative historical insight to help students understand the historicity of the contemporary classed and gendered consumption regimes in which we live today. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

GA HI

Requirements 3.5 or Higher GPA

49-3650HN Letters from the American Past: Honors

A study of U.S. history through letters written and read by Americans from the Colonial period to the present, reflecting the society and culture they lived in. We will examine the form, content and transmission of the correspondence. Students will be asked to select and research a small letter collection. It is highly recommended that students have completed at least one prior course in U.S. history. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

HI

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1111 Writing and Rhetoric I - Enhanced
Requirements 3.5 or Higher GPA

49-3665 American Cultural History

This course examines major trends in American cultural and intellectual history from the Colonial period to the present. We explore the ideas of those who, either from a dominant or an alternative position, had an important impact on their contemporaries' views, and who best reflected the spirit of their time. It is highly recommended that students have completed at least one prior course in U.S. History.

3 Credits

PL HI

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

49-3672 Oral History: The Art of the Interview

After an introduction to the theoretical and philosophical concerns in the practice of oral history, various methods and uses of oral history will be explored. Students will learn the techniques of background research, script formulation, interviewing, transcribing, and editing. Each semester the class will partner with an existing oral history project and every student will contribute a fully transcribed, 60-90 minute interview to the project's permanent collection. This course requires permission from the instructor.

3 Credits

HI

Requirements 60 Credits Completed and Permission of Instructor

49-3680 History of Chicago

Content examines Chicago's economic, ethnic, racial, and political development from the early French exploration to the current urban crisis. Students develop knowledge concerning the impact of technological change on Chicago and the economic and demographic forces that have helped shape the city's history.

3 Credits

HI

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

49-3798 Independent Project: History

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 Credits

Requirements Permission of Instructor

49-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits

Repeatable

Requirements Department Permission

50-1101 Introduction to Anthropology

Using ethnographic readings and films, course explores central questions in study of social organization and customs of various cultures. Topics of study include: anthropological methodologies, comparison of cultures, ethnocentrism and relativism, language and symbolism, family and kinship, power and control, peace and violence. The impact of Westernization and modernization on traditional cultures is considered, with particular reference to American conventions and values. Course will enhance students' understanding of their own social and cultural lives.

3 Credits

SS

50-1111 Urban Anthropology

Course explores emergence of urban anthropology, its methods and techniques, and the use of archaeological, historical, and contemporary studies to understand the roles and functions of cities. Content also considers race and social class, kinship ties, and the anthropology of urban poverty, taking examples from Western and non-Western urban cultures.

3 Credits

SS

50-1201 Introduction to Economics

General theory and specific real-world applications illuminate the economic functions of our society. Topics covered include basic concepts of workings of markets, supply, demand, fiscal and monetary policy, and governmental roles. Class discusses current personal, business, governmental, and contemporary economic issues and problems.

3 Credits

SS

50-1301 Politics, Government, and Society

Course provides students with a broad introduction to American political ideas, individual and group political behavior, and public policy. Politics as well as local, state, and national government are examined in light of American history and traditions. Content examines the crucial role of government in the lives of Americans as well as the comparative values of political and governmental systems during various modern administrations. Semester concludes with a study of politics and government in Chicago.

3 Credits

SS

50-1302 U.S. Foreign Policy

Course analyzes various internal and external factors that influence formulation and execution of U.S. foreign policy. Content examines the crucial role of U.S. foreign policy and its importance and implications both for the U.S. and other countries. Through discussion of past and present major international problems and policy decisions, current foreign policy of the U.S. is examined in terms of historic actions, political ideas, and consequences.

3 Credits

SS

50-1303 Urban Politics

Course explores various types of urban governments and politics. Other topics include growth and legal problems of cities, ability of governmental institutions to meet the demands of urban areas, community power and control, citizen participation and decentralization of governmental services, and municipal functions and revenue problems. Students also examine the role of ethnic migrations and identity politics in large cities around the globe.

3 Credits

SS

50-1401 Introduction to Psychology

Course introduces the field of psychology and its basic concepts, theories, research methods, and contributions to the understanding of human behavior. Topics include the nervous system, perception, motivation, learning and memory, social behavior, personality, developmental, and clinical psychology. The past and current theories and contributions of major psychologists are explored.

3 Credits

SS

50-1402 Social Psychology

Course studies human behavior in its social context to reveal how one's feelings and actions can be influenced by other people. Class examines processes of human interaction and the social influences of family, membership groups, mass media, and socioeconomic class on individuals and groups. Instruction explores basic concepts and theoretical and research perspectives on social processes. Students examine elected forms of social reaction patterns, including socialization, attitudes, language acquisition, collective behavior, deviant behavior, prejudices, and violence.

3 Credits

SS

50-1403 Sport and Exercise Psychology

This course examines psychological theories and research related to sport and exercise behavior. The course examines how psychological factors influence involvement and performance in sport and exercise settings. Some of the topics that will be explored include personality, motivation, stress, competition, team dynamics, leadership, and sports aggression. A special emphasis will be made to examine how the principles of sports psychology apply to other settings including dance, theatre, music, and business.

3 Credits

SS

50-1501 Introduction to Sociology

Course focuses on basic concepts, research, and theories involved in increasing the understanding of human behavior and human societies. Utilizing a sociological perspective, the interrelations among human societies, individuals, organizations, and groups are analyzed. Topics of analysis include culture, social interaction, social institutions, social stratification, community, and various social change strategies. Numerous contemporary social problems and issues such as racial and ethnic relations, sexism, class bias, and homophobia are discussed.

3 Credits

SS

50-1510 Social Problems in American Society

Course critically examines major contemporary social problems from the perspectives of social institutions, culture, inequality, socioeconomic, racial and ethnic groups, special interest organizations, political and economic structures, and social policy. Content analyzes various causes of several major problems including physical health, chemical dependency, crime, poverty, family, discrimination, and urban problems. Course explores the impact social problems have on different groups and discusses possible solutions to social problems.

3 Credits

PL SS

50-1511 Race and Ethnic Relations

Course provides critical examination of issues of race and ethnicity in the world, with special emphasis on the U.S. Students explore concepts, theoretical perspectives, and research on patterns of cooperation and conflict between different racial and ethnic groups. Sources of prejudice, discrimination, power relations and stratification are discussed. Instruction covers history and present status of various major racial and ethnic groups, including some white ethnics, African Americans, Latinos, and Asian Americans. Students examine contemporary problems and issues in the area of racial and ethnic relations.

3 Credits

PL SS

50-1513 Women and U.S. Society

Course analyzes varying status, roles, and life opportunities of women in different historical periods and contemporary America. Content examines the socialization process of women and how and why specific roles are assigned to women. Class discusses consequences of women's roles on individuals and society. Other topics of discussion include: how women's roles vary by class, racial, and ethnic background; special problems and issues facing women; women and work; the feminist movement; and past and present strategies used by women for achieving social change.

3 Credits

PL SS

50-1514 Sociology of Sports in the United States

Of many institutions that sociologists study, sports is arguably the least studied in proportion to its societal impact. Yet many of us feel the influence and power of sports in contemporary American popular culture. This course is a critical examination of sports in contemporary American popular culture.

3 Credits
SS

50-1601 Education, Culture, and Society

Among the major issues facing American education today that will be studied are school as a social system; schooling and socio-economic factors; the role of values in education; the mass media and education; philosophies of teaching and learning; controversial subject matter; education and the future; and education/educators as forces for societal, cultural and personal transformation.

3 Credits
SS

50-1602 Women's Health Care Issues

Course takes an interdisciplinary social-scientific approach to covering many contemporary medical issues facing women in America. Content examines past and present institutional nature of the American medical profession and its delivery of health care for women. Class analyzes various other health care organizations and the quality of health care offered women. Other topics include women's responsibility and autonomy in relation to their health; family, work, and other societal factors affecting women's health; violence against women; women's health care centers; and how women are changing health care institutions.

3 Credits
PL SS

50-1603 Human Sexuality Seminar

Course takes an interdisciplinary social-scientific approach to analyzing past and current research and historical and cultural perspectives on contemporary American sexuality. Content examines the broad range of attitudes, behaviors, knowledge, practices, and myths pertaining to sexuality. Topics of analysis include psychological, emotional, physiological, and developmental aspects of human sexuality. Content also covers sexuality over the life cycle, socialization, dating, marriage, family, different sexual orientations, law, relationships, contraceptives, and sexual responsibility.

3 Credits
SS

50-1702 Social Cultural Geography

Beginning with discussion of Chicago's neighborhoods and developing into national and international basic geography,

the early part of the course is designed to accustom students to the major geographic regions, countries and cities as well as the vocabulary and terminology of social geography. The body of the course involves students in investigating global patterns, such as nation-states, religion, and the environment, to further their understanding of global cultures and major issues of the 21st century.

3 Credits

GA SG

50-1703 Urban Geography: The Study of Cities

Fifty percent of the global population and 80% of Americans live in cities. Urban geography is the social science that investigates the integration of built forms, human interactions and the environmental aspects of places. Course examines settlement patterns, the evolution of transportation, consumerism, neighborhood dynamics, urban planning issues, ethnic diversity, immigration and the built environment. This course will bring an understanding of what it means to be urban historically and in the 21st century.

3 Credits

SG

50-2101 Ethnographic Films

Customs and cultures from around the world are explored through films on societies and their cultures made by anthropologists and filmmakers. Course will investigate the history and purposes of ethnographic films, and will address questions of ethics, politics, finances, and techniques as they impact creation of these visual representations. Different approaches and problems faced by filmmakers and anthropologists in documenting and describing social groups and their cultures will be studied.

3 Credits

WI GA SS

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1162 Writing and Rhetoric II- Service Learning or 52-1152 Writing and Rhetoric II

50-2105 Anthropology of Communication: Voices, Gestures, Silences

Course investigates various ways we express our attitudes, ideas, thoughts, and feelings to each other. Using anthropological research in communication, course introduces students to theories of phonetics, language acquisition, verbal and non-verbal communication, and social structure. We study how humans communicate directly, using means like stories, jokes, and gossip, and information dissemination via media like television and the internet. Language is a primary way humans communicate, so course examines how it is formed, acquired, and utilized; additionally, course addresses non-verbal communication (like gesture and dance), and combinations of verbal and non-verbal systems (like animation and advertising).

3 Credits
SS

50-2110 Gender and Culture

Course studies the social construction of gender definitions. All cultures assign gender-specific roles and expectations to women and men to create a gender system designed and changed through cultural processes. Content examines gender role acquisition, individual and social consequences of gender roles, socialization theories on gender, and how gender roles in the family and workplace are constructed. Course also examines gender in American culture and other societies and explores possibilities for role change, especially in the arts and media.

3 Credits
GA SS

50-2170 Anthropology of Performance

Course considers performance in the arts and performance of activities in everyday life in several cultures of the world, with an emphasis on ritual behavior, liminality, values, customs, and taboos. Anthropologists study human behavior in order to understand actions from the point of view of actors, using the ethnographic method to interpret significance and meaning in people's lives. Course includes study of texts, film, and music from cultures in Asia, Europe, Africa, and the Americas.

3 Credits
SS

50-2170HN Anthropology of Performance: Honors

Performance in the arts, performance of ritual, and performance in everyday life are considered in several cultures of the world, with an emphasis on liminality, values, customs and taboos. Anthropological study of human behavior leads to understanding actions from the point of view and cultural contexts of the actors, using ethnographic method to interpret significance and meaning in the conduct of people's lives. Organized as a seminar, the course includes study of texts, film, theatre and music from cultures in Asia, Europe, Africa and the Americas. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits
SS

Requirements 3.5 or Higher GPA and ≥ 15 earned credits

50-2171 Anthropology of Tourism

Studying tourism is no vacation. To study one of the fastest growing international industries means understanding that tourism has tremendous impacts on the global economy, on the natural and cultural environments, and on the individual lives of the tourists and those they visit. This course will investigate what motivates tourists to travel and also what enables them to do so. We will examine not only the social, economic, environmental and cultural consequences of tourism on host communities but those communities' responses to it as well. Is there such a thing as culturally and environmentally sustainable tourism? The course will explore key research in the field, using case studies in the Pacific, Asia, Africa and the Americas to anchor our investigations

3 Credits

WI GA SS

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II

50-2201 Money, Jobs, and Economic Crises

This course offers an in-depth study of political/economic issues that are currently debated such as economic crisis, public debt, foreclosures and unemployment. Not only causes of these issues but also the policies and institutional reforms to address them will be at the center of discussion. Upon completion of this course, students will be able to make more informed judgments about the issues relevant to their lives and society-at-large.

3 Credits

SS

50-2301 Politics and Civil Rights

Course examines the theoretical and historical background of the Constitution. Content considers safeguards for civil liberties and conflicting theories concerning limited government, equal protection, due process protections, and political liberty. Coursework emphasizes experiences of African Americans, the Civil Rights Movement, and experiences of other American minorities.

3 Credits

PL SS

50-2302 U.S. Constitution: Limiting Power

The Constitution was written to limit governmental intrusion on citizens' liberties, while encouraging republican responsibility. This course will survey the Constitutional protections of all citizens and serve as a sounding board for the concerns, rights and responsibilities of Americans. Topics to be addressed and discussed include: support of civil rights in the courts; USA Patriot Act; individual rights to privacy. By the end of the semester, students will have a stronger and clearer understanding of government's impact on their lives.

3 Credits

SS

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for

Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

50-2311 Human Rights

The term 'human rights' tends to be employed as if we all agree on its meaning; it is a concept often wielded but rarely defined. Because of its uses and abuses (historic and current), it is a term that is ripe for manipulation. Using examples from contemporary global events, the course provides students with a thorough background for understanding how the term 'human rights' can both support particular political agendas and also frame objective legal investigations.

3 Credits

GA SS

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

50-2312 Media, Politics and Intervention

There is a belief that media attention can shame people and governments into stopping human rights abuses. Yet, when examining reality: from past “genocides” to current “unexplained killings” to ongoing systemic “abuses” - we know that media attention alone is not sufficient. This course will explore how intervention – by individuals, domestic/international advocacy groups and governments – does or does not occur. The focus will be on the successful and unsuccessful use of media to provoke and sustain tangible respect for human rights.

3 Credits

GA SS

Requisites PREREQUISITES: 52-112 and 50-2311 Human Rights or 52-112 and 49-2310 Contemporary European Nationalism and Ethnic Conflict or 52-112 and 51-2220 The Holocaust (1939-45) or 52-112 and 50-1302 U.S. Foreign Policy or 52-112 and 51-2211 Urban Images in Media & Film or 52-112

50-2313 Politics of Poverty in Developing Nations

An examination of the socioeconomic circumstances and political challenges facing “developing nations” today, focusing on poverty, as well as related issues of gender relations, inequality, health, and education. Course will cover (a) the concrete challenges that poverty presents to much of the world’s population, (b) the complex variety of causes and factors contributing to global poverty, and (c) the range of actors and approaches to responding to these challenges.

3 Credits

GA SS

50-2314 Power and Freedom on Screen

Americans cherish individual freedom, while remaining suspicious of power. Yet individual freedom and choice are always exercised within contexts and conditions that are not only unchosen but also saturated with power. This course explores individuals negotiations with power and the unchosen through a series of films paired with theoretical readings. Films will include *Into the Wild*, *Mystic River*, *The Three Burials of Melquiades Estrada*, and *Wendy and Lucy*, while theoretical authors will include Mill, Marx, Foucault, and Butler.

3 Credits

WI SS

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II and 46-1100 Introduction to Cultural Studies

50-2315 Comparative Politics of Ethnic Minorities

Issues of ethnic minorities are crucially important for democratization and for political stability of the countries. Drawing on the examples from the US and worldwide, this course discusses how states deal with ethnic diversity, evaluates different ways to protect minority rights, and debates territorial versus non-territorial solutions to the demands of the minorities, assimilatory versus multicultural policies towards minorities, ways of defining and realizing minority rights, and the role of international organizations in ensuring global minority rights.

3 Credits

GA SS

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

50-2401 Theories of Personality

Course surveys major theoretical approaches to the study of personality. Applying theories of personality structure, students examine topics such as human nature, motivation, development, learning, and change. Instruction examines traditional personality models, including psychoanalytic, Adlerian, and behavioral, and more recent models, such as transactional, analytic, gestalt, and cognitive.

3 Credits

SS

50-2402 Abnormal Psychology

Content covers assessment, description, theory, research, causes, and treatments of various psychological maladaptive behaviors and disorders. Some mental health problems studied include anxiety disorders, depression, neuroses, psychoses. Students learn of classifications and definitions of mental illness and acquire a broader understanding of human nature.

3 Credits

SS

50-2403 Self Identity and the Mind-Brain Question

A study in the interrelationship between the workings of the brain and the life of the mind; the incredible experience of neurology transforming into a mental happening. Particular attention will be placed on two questions. Is self a spirit, a computer, a material quality of reflective consciousness? Are people by nature determined to be selfish? These considerations will be placed in the context of the possibilities of the future for the human species.

3 Credits

SS

50-2405 Psychology of Women

This course examines the social construction of gender and its impact on the psychology of women. In addition to gender, the course explores the ways constructs such as race, ethnicity, class, sexual orientation and age interplay and operate at individual, interpersonal and systemic levels to modify women's experiences. Topics include traditional and contemporary feminist theories, gender stereotypes and differences, victimization of women and mental health of women. Finally, it examines the social and political implications of our cultural understandings gender, and raises questions about the possibilities for change.

3 Credits

PL SS

50-2409 Introduction to Creative Arts Therapies

The purpose of this course is to understand the healing process of the arts. Expressive therapeutic modalities can expand the client's level of understanding and healing by offering both nonverbal and verbal understanding of concerns. Creative approaches to problem solving and well-being are also enhanced by these modalities. We are all artists in our everyday lives. For example, we create friendships, schedules, job opportunities, personal identities, and sometimes art, music, dance, theater, poetry, among others. Expressive arts therapists tap into this universal ability to create in order to help heal, teach, and inspire. They specialize in art therapy, dance/movement therapy, music therapy, poetry therapy, and psychodrama. In this class, students will explore each of the Creative Arts Therapies, as well as their own personal creativity.

3 Credits

50-2410 The Evolution of the Mind

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and

failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind?

3 Credits

WI SS

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

50-2411HN Emotions:Honors

The emotions play a significant role in our inner lives. Sometimes the emotions act in concert with our cognitive decision-making, and sometimes they crash over our rational thinking like uncontrollable storms. Emotions influence and fuel our behavior, values, art, and other aspects of culture. Yet, systematic study of emotions is quite recent. In this course we will examine Western psychology and philosophy of emotions.

3 Credits

SS

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

50-2421 Conflict Resolution

In many American communities, particularly its inner cities, violence is epidemic. Globally, declared and undeclared armed conflict continues. Our communities and world are in great need of change agents and communicators who can understand the methods of conflict resolution, the complexities surrounding human rights issues, and the consequences of apathy and indifference. This course takes a social psychological approach in examining several different models of conflict resolution/mediation in families, the workplace, the community and globally, noting distinctions among social, ecological, political, spiritual, and economic contexts.

3 Credits

SS

50-2431 Positive Psychology

Historically, and understandably, psychology focuses on decreasing maladaptive emotions and behaviors. This focus will not and should not be abandoned. However after WWII a need emerged to study how human beings prosper in the face of adversity. Consequently, the area of Positive Psychology emerged to identify and enhance the human strengths and virtues that make life worth living and allow individuals and communities to thrive. This research-based course examines the different assumptions and questions resulting from this change in perspective.

3 Credits
SS

50-2501 Law and Society

Course examines the crucial importance and objectives of laws in modern society. Constitutional law, criminal law, family law, consumer law, and employment law are studied to provide students with a better understanding of the interrelationship between law and the larger society of institutions, processes, and goals. Students are introduced to the role of judicial precedent and legislation in our society from both theoretical and practical points of view.

3 Credits
SS

50-2502 Women and Law

This course examines the legal status of women in contemporary America. It will cover women's legal rights and inequalities in family law, in employment law, in education, in the judicial system and in the military. It will also cover women's reproductive rights and the development of women's statutory and constitutional rights in the late 20th century.

3 Credits
PL SS

50-2512 Family and Society

Family, the basic unit of society, is studied from a social, economic, psychological, and multicultural framework. Family is examined as a cultural construction, and interactive system, and organization, and a social institution. Topics include family patterns in various cultures, relationships within the family, family influences on personality development, marital roles, mate selection, parent-child relations, family dissolution, and reorganization.

3 Credits
SS

50-2514 Marriage and Family

This Course will specifically examine the major challenges, and changing trends facing families and marriages. Families and marriages will be studied as dynamic systems, as social organizations, and as social institutions. The course will explore the changing nature of family patterns and marriages in the U.S., as well as some comparisons to non-Western cultures. Areas of study include the family in historical perspective, family life course, socialization within families, gender roles, parent-child relations, sexual orientation, non-traditional families, alternative unions,

marital interaction and power, and reconstituted families.

3 Credits

SS

50-2631 Arts & Community Development

Course introduces students to theory and practice of the arts as social action. Students undertake fieldwork in one of several on-going arts-based community projects. This practical work in a real-world situation is supported by readings and discussions in social and community psychology, the role of the arts in community development and methods of community research. Students will design a community research project and create personal narratives in their chosen medium reflecting some aspect of the course.

3 Credits

SS

50-2700 Topics in Social Sciences

This series is for new courses dealing with specific topics, themes, and areas of research and investigation in the social sciences that may not be covered fully in other social science courses. This course is repeatable as topic changes.

3 Credits

Repeatable S6

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97 or ACT (American College Test) score ≥ 30

50-3090 Independent Project: Social Sciences

1-6 Credits

Repeatable

50-3101 The Artist in Society

Course examines purposes of art, societies' perceptions of artists, and the creation of society and culture by artists. Readings, films, discussions, and project presentations explore such questions as the social functions of art, the use of art for advocacy by social groups, and patronage of the arts in the U.S., Asia, and other countries. Students should be prepared to consider their own artwork in the context of course materials and issues.

3 Credits

WI SS

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

50-3102 Visual Anthropology

Course examines ways in which visual representations are manifestations of cultural values, customs, and actions. By exploring films, photographs, and material arts of a variety of cultures, course encourages discussion of key anthropological theories and concepts. Students will investigate relationships between what is seen and what is known, between sign systems and the communication of meaning, and between societies and their representations of self and other. Readings in anthropological literature on arts and semiotics, films on cultures (their interactions and their objects), and graphic representations from a variety of human societies are included in the coursework.

3 Credits

WI SS

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

50-3103 Semiotics and Cultural Change

The course explores the implications of systemic and structural theories of culture for issues of cultural change, both revolutionary and evolutionary, by considering particular case studies. Using dyadic and triadic methodologies for the study of signs, we examine case studies to interrogate political, social, and pragmatic outcomes of meta-analytic propositions. Fieldwork experiences engage students in contradictions, coherences, coincidences and confrontations between theory and praxis.

3 Credits

SS

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

Requirements Permission of Instructor

50-3104 Social Objects: Exploring Material Culture

The social value of physical things (sometimes called material culture by anthropologists) is often overlooked in the study of human interactions. Course will investigate how objects mediate relationships between individuals and social groups. Current theories in the anthropology of material culture will help students examine ethnographic case studies about the manufacture and the trade of objects from several different world areas. Students will be encouraged to develop broader understandings of the ways in which objects are used in their own lives.

3 Credits

SS

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

50-3201 Anatomy of Financial Crises

This course will systematically analyze causes and consequences of recurrent financial crises in recent history. These financial crises will be shown to result from three intertwined historical developments: growing income inequality, the free market ideology and concentration of economic power. The calamitous social outcomes of financial crises such as unemployment and bankruptcies will also be discussed.

3 Credits

SC

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

50-3202HN Economic Policies, Morality, and Ideology: Honors

Conventional economic justification for policies embodies a particular moral logic despite its claim to value-neutrality. This course surveys alternate moral/political perspectives from which legitimacy (or moral acceptability) of contemporary economic policies could be debated. Students will be invited to apply these theoretical arguments to a set of contemporary policy issues in the U.S.

3 Credits

WI SS

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

50-3301 Politics of Money

Initially examining two prominent commodities, food and weapons, this course looks behind these commodities purchased with money in order to see the social, political, and economic structures that produce them. Course interrogates the ways in which the money we spend works within an political-economic system that appears to be natural yet is saturated with social and political power. Using films, books, and articles, the course covers contemporary, historical, and theoretical understandings and ideological critiques of the political economy of money.

3 Credits

SS

Requisites PREREQUISITES: 50- and 52-112 and 49- or 52-112 and 50- and 51-

50-3302 Equality and Justice

The course investigates the political principle of equality and its relationship to the pursuit of justice in the context of United States politics past and present. The course will examine multiple dimensions of equality, including equality in nature, equality before the law, and equality among races, sexes and religions. The course will consider both affirmations and critiques of equality as a political strategy and examine its value for US politics.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

50-3401 Psychology of Creativity

Definitions of creativity range from genetic attributes to learned behavior and to spiritual transcendence, from product-oriented (e.g., the arts) to process-oriented (e.g., self-actualization). Course examines psychology of creativity from analytic, behavioral, cognitive, existential, humanistic, and physiological theories, noting their practical application in arts production, intellectual and personal growth, and community development.

3 Credits

SS

50-3403 Creativity and Multiple Intelligence

Howard Gardner's theory of Multiple Intelligence challenges the traditional notion of intelligence as too limited in its focus on verbal and logical-mathematical skills. With the addition of six different intelligences, an expanded understanding of creativity emerges as seen in the comparative-analysis of the creative personality, process, product and social-cultural-historical context.

3 Credits

SS

Requisites PREREQUISITES: 52-112 and 50- or 52-112 and 51-

50-3404 The Psychology of Consciousness

The most vexing scientific mystery in the world today is Consciousness. Attempts to study consciousness continue to stretch the boundaries of science to such an extent that its very method comes into question. This course offers an introduction to the wide array of theories as to the origins, nature, and function of consciousness, as well as altered states of consciousness, the paranormal, and Artificial Intelligence.

3 Credits

SS

Requisites PREREQUISITES: 52-112 and 50- or 52-112 and 51-

50-3405 Freud and his Legacy in 20th Century Arts

The unconscious, the uncontrollable Id, sexual repression, hypnosis. This course will explore these often misunderstood concepts of Sigmund Freud and their powerful influence on Western art, academics, and popular culture. The course begins with a study of Freud's life and basic texts. The remainder of the course explores 20th century artistic, academic, and popular reactions to Freud. In each unit, students will be exposed to different mediums of art and thought influenced by Freud's revolutionary conception of the mind.

3 Credits

SS

Requisites PREREQUISITES: 52-112 and 50- or 52-112 and 51-

50-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits

Repeatable

Requirements Department Permission

51-1101 Western Humanities

Course studies relationship between the individual and community and the search for meaning and values through comparative study and analysis of significant visual, performing, and literary arts.

3 Credits

HU

51-1102 Eastern Humanities

Eastern Humanities is designed to introduce students to some of the major issues and works in Eastern humanities

through, among other things, popular, everyday cultural texts and practices, the media, literature (oral and written), philosophy, music, and the arts—and also, to begin to acquaint them with the wider historical, social, political, and cultural context of these works, as well as with the enormous diversity and complexity of Eastern societies and cultures.

3 Credits

GA HU

51-1103 Humanities for the Performing Artist

Major texts of literature, philosophy, and theology are studied as examples of humanistic inquiry, providing the context for performance pieces expressing universal themes. Guest artists from the Dance, Theater, and Music Departments assist advanced performing arts students in deepening their artistic understanding by widening their humanistic context.

3 Credits

HU

51-1104 Humanities for the Visual Artist

Poems, masterpieces of fiction and philosophy, and a Shakespearean play are the bases for an exploration of imagery as a vehicle for interdisciplinary humanistic study. Course is ideal for art, film, and photography students who want to place their disciplines within a larger humanistic context.

3 Credits

HU

51-1110 United States in Art, Lit and Music

Course presents a representative selection of American paintings, folk and folk-derived music, and readings in poetry and the short story to enhance the students' understanding of each period in American social history.

3 Credits

PL HU

51-1111 Latin American Art, Literature, and Music

Interdisciplinary humanities course provides an overview of the rich and diverse contributions of art, literature, and music of Mexico, Central America, and South America. Students learn the terminology used to describe, interpret, and appreciate these arts in the context of the culture they reflect.

3 Credits
GA HU

51-1112 Women in Art, Literature, and Music

Course examines the professional development of women, the impact of images of women on art and society, and the role of cultural contexts for artistic expression.

3 Credits
PL HU

51-1113 Latin American Women in the Arts

This course is designed to study the contributions which Latin American women have made (and continue to make) through literary and visual arts. We will examine issues of cultural identity, feminism, and representation through various genres including drama, essays, film, literature, mythology, photography, poetry, and theology.

3 Credits
GA HU

51-1113HN Latin American Women in the Arts: Honors

This course is designed to study the artistic contributions that Latin American women have made (and continue to make) through literary, visual and performing arts. From Mexican nuns in the 17th century to Colombian punk rockers in the 1990s and Argentine digital filmmakers in the 2000s, the course will examine theoretical issues of subjectivity and cultural identity; feminist positionings and political agency; and the complex representations of femininity/masculinity, motherhood and patriarchy.

3 Credits
GA HU
Requirements 3.5 or Higher GPA and ≥ 15 earned credits

51-1114 Italian Art, Literature, and Music

This is an interdisciplinary humanities course based on the rich contributions of the art, literature and music of Italy, whose artistic achievements have been the source of inspiration for many artists worldwide.

3 Credits
HU

51-1210 Introduction to Cultural Studies

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways. Through discussion, research, and writing, class members investigate these varied dimensions of culture; learn to understand them in their broader social, aesthetic, ethical, and political contexts; and thereby prepare for more advanced coursework in Cultural Studies.

3 Credits

HU

51-1211 Introduction to Women and Gender Studies

This course will introduce students to the broad variety of scholarship on women through an interdisciplinary approach. The course will begin with an exploration of the history of women's rights movements. It continues with the examination of the social construction of gender, gender roles, sexuality and power. With this background, we will explore a wide variety of topics, ranging from media to spirituality, using the tools of feminist analysis.

3 Credits

PL HU

51-1221 Topics in Humanities

Topic changes.

3 Credits

HU

51-1270 Gay and Lesbian Studies I: 1600 to 1980

This course is Part I of a two-part course called Gay and Lesbian Studies. The material in Part I focuses on the GLBT community from 1600-1980. The course explores the contributions of gay, lesbian, bisexual, and transgender individuals to historical and contemporary U.S. culture. Readings, films, and guest lecturers will help establish the necessary sociological and historical context for the course.

3 Credits

PL HU

51-1271 Gay and Lesbian Studies II: 1980 to Present

The course explores contributions of gay, lesbian, bisexual, and transgendered individuals to contemporary culture (1980-Present). An interdisciplinary course, the final class project encourages students to work within their fields of interest. Several films are viewed in class; some are assigned for out-of-class viewing. Class visitors from Columbia College Chicago and other Chicago-area institutions will address issues covered in class. A visit to the University of Chicago's Lesbian and Gay Studies Project is included.

3 Credits

PL HU

51-1301 Spanish I: Language and Culture

Instruction introduces basic structures and vocabulary to develop proficiency in understanding, reading, speaking, and writing Spanish for living, working, and traveling in the U.S. or abroad. Cultural appreciation is enriched through Chicago resources.

4 Credits

GA HU

Requisites PREREQUISITES: Language Placement Results

Requirements Spanish Placement Test

51-1302 Spanish II: Language and Culture

Continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Spanish. Cultural appreciation is enriched through Chicago resources. Pre-Requisite: Spanish I.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1301 Spanish I: Language and Culture or Language Placement Results

Requirements Spanish Placement Test

51-1310 French I: Language and Culture

Course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.

4 Credits

GA HU

Requisites PREREQUISITES: Language Placement Results

Requirements French Placement Test

51-1311 French II: Language and Culture

Students continue their study of basic structures and vocabulary and further develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1310 French I: Language and Culture or Language Placement Results

Requirements French Placement Test

51-1320 Italian I: Language & Culture

Introductory course helps the beginning student communicate in Italian and develop skills in reading, writing, listening, and speaking. Students acquire knowledge of and appreciation for the culture of Italy and the Italian-American culture in the U.S., especially in Chicago.

4 Credits

GA HU

Requisites PREREQUISITES: Language Placement Results

Requirements Italian Placement Test

51-1321 Italian II: Language & Culture

Course continues work begun in Italian I to help students communicate in Italian and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the culture of Italy and the Italian-American culture of the U.S., especially in Chicago.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1320 Italian I: Language & Culture or Language Placement Results

Requirements Italian Placement Test

51-1330 Japanese I: Language and Culture

Course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources.

4 Credits

GA HU

51-1331 Japanese II: Language and Culture

Students continue their study of basic structures and vocabulary and develop further proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1330 Japanese I: Language and Culture

51-1340 Arabic I: Language and Culture

This course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Arabic. Cultural appreciation is enriched through Chicago-area resources.

4 Credits

GA HU

51-1341 Arabic II: Language and Culture

Continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Arabic. Cultural appreciation is enriched through Chicago resources.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1340 Arabic I: Language and Culture

51-1351 Chinese I: Language and Culture

This course for beginners introduces active control of the sound system, basic grammar and vocabulary, to develop proficiency in understanding, reading, speaking and writing standard Mandarin Chinese. Cultural appreciation is enriched through Chicago-area resources.

4 Credits

GA HU

51-1352 Chinese II: Language and Culture

This course continues the work begun in Chinese I to help students communicate in Chinese and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the Chinese culture and Chinese-American culture of the U.S., especially in Chicago.

4 Credits

GA Repeatable HU

Requisites PREREQUISITES: 51-1351 Chinese I: Language and Culture

51-1360 Swahili I: Language and Culture

This course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Swahili.

4 Credits

GA Repeatable HU

51-1361 Swahili II: Language and Culture

Swahili II is an intermediate course that consolidates and expands basic grammatical and lexical proficiencies acquired during Swahili I. It strengthens proficiency in understanding, reading, speaking, and writing of Swahili, putting an emphasis on personal and elaborate expression in real life situations. The students acquire also a relative familiarity with essential aspects of the culture of Swahili speaking peoples. The course covers complex verbal transformations and elaborate sentence structures while consolidating conversational vocabulary.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1360 Swahili I: Language and Culture

51-1370 German I: Language and Culture

German I introduces students to the language and culture of the German speaking countries. In addition to the development of listening, reading, writing, and speaking skills, cultural aspects, and how they differ from American life, will be discussed simultaneously.

4 Credits

GA HU

Requisites PREREQUISITES: Language Placement Results

51-1390 Mexican Culture and the Arts: Study in Mexico

This is an interdisciplinary humanities course in the rich and diverse contribution of the art, music and literature of Mexico, and will be held in Cuernavaca at the Kukulcan Educational Community. The arts of Mexico have been acknowledged worldwide, and Cuernavaca, located one and one half hours from Mexico City with its many museums, provides an ideal setting for fostering an appreciation of Mexican history, literature, music, dance, folklore and film.

Students will learn the terminology essential to describe, interpret, and explain these arts in the context of Mexican culture and will increase their cultural knowledge through living with host families.

3 Credits

GA HU

51-1391 Spanish I: Study in Mexico

This course is part of the HHSS Department's study abroad program in Cuernavaca, Mexico. Instruction introduces basic structures and vocabulary to develop proficiency in understanding, reading, speaking, and writing Spanish.

4 Credits

GA HU

Requirements Department Permission

51-1392 Spanish II: Study in Mexico

This course is part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1301 Spanish I: Language and Culture or 51-1391 Spanish I: Study in Mexico

Requirements Department Permission

51-1394 Latin American Women in the Arts - Study in Mexico

This course is part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico. This course is designed to study the contributions which Latin American women have made (and continue to make) through literary and visual arts. We will examine issues of cultural identity, feminism, and representation through various genres including drama, essays, film, literature, mythology, photography, poetry, and theology.

3 Credits

HU

Requirements Department Permission

51-1401 Philosophy I

Course focuses on the nature of careful inquiry and some of the enduring philosophical questions of the ages. Content examines classical and contemporary issues in philosophy, such as the existence and nature of God, the concept of

human freedom, the existence and nature of the soul, and the value and meaning of artistic expression.

3 Credits

HU

51-1410 Critical Thinking

Each student's skill in critical reasoning is developed by analysis of basic patterns of argument, evidence, and fallacies. Examples are drawn from such sources as speeches, advertising, journalism, and essays to clarify what is implicit in the claims being made and the reasons used to support them.

3 Credits

HU

51-1411 Ethics and the Good Life

Course examines major philosophical works to provide insight into human action as the basis of a good and happy life.

3 Credits

HU

51-1501 Comparative Religions

By studying both major and lesser known religions of the world, students relate religious traditions to questions about belief, death, ethics, and the divine in human life.

3 Credits

HU

51-1603 Fundamentals of Communication: Race, Gender & Film

Media produces messages that shape our attitudes and behaviors towards others. This class allows students to assess their social attitudes and express more informed opinions about society. By investigating the permeation of race and gender in the history of the film industry, students in this course will develop and demonstrate public speaking and writing skills that are essential to our diverse society.

3 Credits

SP

51-2101 Harlem: 1920's Black Art and Literature

Period of artistic experimentation among black creative artists in the 1920s is studied through the works of black writers from the Harlem Renaissance. Their relationship with emerging American avant-garde writers and the evolution of the Afro-American literary tradition is explored.

3 Credits

PL HU

51-2102 Black World Ritual Performance

An exploration of the acts and meanings of performance and ritual in the Black world. Study of sacred and secular practices that influence theatre, ritual, ceremony, carnival, rites of passage, the blues, improvisation, Negro Spirituals, the word (as in: spoken-word, playwriting, use of physical voice as a tool, of specific characters in film), performance art, representation and perceptions of the black body, performance as expressed in sports culture, hip-hop, storytelling, and other performative modes of expression rooted in the ancestral ethos of Africans in the Diaspora.

3 Credits

PL HU

51-2103 Critical Vocabulary for the Arts

Course probes ideas and terminology that help students enjoy and appraise achievements in the arts. Students experience performing and visual arts and explore how art is created and perceived.

3 Credits

HU

51-2104 Black Arts Movement

The 1960s was a period when many revolutionary Black Americans, artists, dramatists, writers, critics and philosophers engaged in intense debates over the role of the artist in the making of a cultural revolution, and over what constitutes a genuine or true black aesthetic. The Black Arts Movement explicitly targeted a number of long-standing assumptions of literary critics and historians; in particular, the role of the text, the timelessness of art, the responsibility of artists to their communities, and the significance of oral forms in cultural struggles.

3 Credits

PL HU

51-2105 Introduction to Black World Studies

In this interdisciplinary survey course, students are introduced to the socio-political history and culture of black peoples around the world and the concept of blackness. The course is team taught and divided up into units that cover inter-related components: history, humanities, and social sciences. The course is divided into seven units, beginning with a history of the field of Black Studies. Students will then be taken through the history and historiography of the peoples and their expressive arts.

3 Credits
GA HU

51-2110 Twentieth-Century Music

Twentieth century classical music demands that we listen in new ways, that we test our assumptions regarding sound, and that we question our understanding of aesthetics. It may be described as the expansion, emancipation and re-merger of those features defining music prior to the 1900s: melody, harmony, form, timbre, texture and orchestration. We will examine this transformation, highlighting the events that catalyzed new directions in composition and performance. Wherever possible, the music examined is tied to general historical developments at the period of its conception. Ancillary figures, those generating functions or art achievements not strictly related to music, are studied whenever their activity seems to be germane to heightened understanding on the part of the student. All concert music heard is primarily of a classical genre. Whenever any other music is referred to, such as jazz, folk or world, brief examples are used.

3 Credits
HU

51-2111 Revolution and Art: Latin America

What do revolutions do to the arts? How does a radical change in society affect the production, distribution and consumption of the arts? What do the arts do to revolutions? This course is a study of artistic production during twentieth-century revolutionary periods in Latin America. Students examine issues of popular/official culture, censorship, propaganda, and the main contributions of these revolutions in literature, film, music, and the visual arts. This is a rotating topics course.

3 Credits
GA Repeatable HU

51-2112 Contemporary Africa: Life, Literature, and Music

This course presents the major issues, as well as the regional and cultural differences that exist amongst the peoples of present-day Africa. The class will critically review the stereotypical myths which are usually associated with Africa. Through a variety of multi-disciplinary approaches, including literary and musical analysis, students will be introduced to the diverse cultures and traditions across Africa as well as the important political, social, and economic issues of post-colonial African nations.

3 Credits

GA HU

51-2211 Urban Images in Media & Film

Course surveys the portrayal of metropolitan life in film, television, the press, and other media. Students discuss documentary films, such as *I Remember Harlem*, and full-length feature films, such as *Grand Canyon*, *Metropolis*, and *Little Murders*. Local city news coverage (print, television, and radio) is examined for urban stereotypes.

3 Credits

WI HU

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

51-2213 The Simpsons as Satirical Authors

This course will study the postmodern satirical presentations and commentary which *The Simpsons* has made (and continues to make) through its utilization of the humanities. We will examine how *The Simpsons* raises and comments on issues of civic, cultural, gender, global and political identities using traditional humanities studies including artistic, film, literary, philosophical and religious critiques. Special emphasis will focus on self-referentiality and how *The Simpsons* satirizes both itself and its characters as an operative principle and strategy.

3 Credits

HU

51-2214 Doing Time in America: An Interdisciplinary Approach

In this class, students will explore prison culture in America by examining the history and philosophy of prisons, and the way prisons are portrayed in literature, film, and television, including popular shows such as *Prison Break* and *OZ*. Given America's fascination with crime and the swelling number of incarcerated individuals (over two million in America), the class raises important questions and issues about poverty and privilege; punishment and redemption. Students will discuss the similarities between prisons and various dissimilar institutions (such as colleges) that also have their own language, rituals, and hierarchy. In addition to readings, screenings, and discussions, the class will host guest speakers (such as a prison guard, a former inmate, a public defender, and a prison minister) who work closely with prison populations. Students will read one novel about crime and punishment in America, as well as articles, essays, stories, poems, prison narratives, song lyrics and excerpts from longer works of both fiction and nonfiction about prisoners and life behind bars, as well as about the culture that surrounds those incarcerated.

3 Credits

PL HU

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

51-2215 Soul, Country, & the U.S.A.

Soul and country are musical genres that are unmistakably and proudly native to the United States. Yet they often appear to be poles apart in terms of their audiences, aesthetics, messages, and most importantly how they communicate the notion of what it is to be an American and how to achieve the ultimate American Dream. This course will examine the musical cultures that are signified by soul and country. Students will study the evolution and aesthetics of these genres and will interrogate how they deal with concepts like identity, class, race, and ethnicity; gender and sexuality; politics and patriotism.

3 Credits

PL HU

51-2216 Afro-Futurism: Pathways to Liberation

Afro-Futurism provides artistic methods for the exploration of Black liberation. The creative ability to manifest transformation has been essential to the survival of Blacks in the Diaspora. This course considers what Blackness and liberation could look like in the future, real or imagined. It is rooted African cosmologies, using pieces of the past, technological and analog, to build the future. Themes include: identity; hybridity; alien and alienation; belonging, immigration, and migration; and the vessel--corporeal and metaphoric--as vehicle of liberation.

3 Credits

PL HU

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97

51-2217 Hip Hop: Global Music and Culture

Hip hop has captured the minds of youth worldwide spawning themes, trends, attitudes, and behaviors that are similar to but distinct from the manifestation of hip hop in the US. This course is designed as an intellectual excursion to explore the global creation and consumption of hip hop through the lens of cultural studies. Class will study processes of imitation, appropriation, translation, and customization and their impact on themes of gender, hegemony, commercialism, sexuality, race, and identity.

3 Credits

HU

51-2218 Caribbean Art, Literature and Music

This course surveys art, literature, and music in Caribbean culture. Students learn to understand historical references within countries represented in this survey. Students will develop an appreciation for the Caribbean art forms by

surveying and recognizing important artistic movements, literary works, and cultural revolutions in which artists played a role in influencing 20th century and 21st century art in the Greater and Lesser Antilles.

3 Credits
GA HU

51-2220 The Holocaust (1939-45)

Course is guided by two major questions: Why did the Holocaust occur? How did it happen? Because the answers are complex and multifaceted, our effort to explore and understand the Nazi extermination of six million Jews draws on several kinds of material.

3 Credits
GA HU

51-2221 French Queer Representations

This course will explore representations of homosexuality, homoeroticism, transvestitism, and gender inversion in French artistic production - including literature, film, photography, poetry, and essays. We will cover the time period from the invention of homosexuality and sexual inversion toward the end of the nineteenth century until the decade prior to the gay liberation movement. We will ask whether there is a specific tradition of French queer representation, and we will consider how queer French artists negotiated both societal homophobia and the medicalization of non-normative sexuality.

3 Credits
GA HU

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

51-2222 Transnational and Global Feminisms

This course will explore the meaning of feminism when considered from diverse cultural, political and economic perspectives and circumstances, and how feminism takes on new forms of resistance in global contexts. Students will analyze those cultural, economic, and political conditions that promote, inhibit, and incite activism on behalf of women's rights.

3 Credits
GA HU

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or ACT (American College Test) score \geq 30 or COMPASS Placement Test score \geq 97

51-2272 Death and Dying

Universal and timeless, dying and death are life experiences integral to human existence. What and how we experience, give order to, make sense of, and live out these journeys in our lives and in relation to others within societal, cultural, philosophical and spiritual contexts will be the focus of our course of study.

3 Credits

HU

51-2274J J-Session in Shanghai: History, Culture, and Art

Three week J-Session course begins in Chicago during the first week of J-Term, and then departs for China. This course offers a complete cultural immersion and introduces modern Chinese history through visits to Chinese cities and cultural institutions. Intensive seminars with Chinese and international artists, curators of art galleries, museums and cultural institutions address the history and future of Chinese art as well as the business of art in China. Past classes have travelled to Shanghai and Beijing. In Shanghai, that city's important role as a sea port in the 19th century, a city occupied by Western and Japanese forces in the 20th century, the seat of the first Chinese Communist party, and a contemporary art and business center have been topics of study. Likely activities include visits to the Great Wall, The Forbidden City and Tiananmen Square in Beijing and in Shanghai, the remarkable open air museum for Art Deco buildings and for Moderns skyscrapers, as well as temples, gardens, tea-houses, music and dance venues. This is an intense, rich and unique academic and cultural experience. Students must submit an application and be accepted to the course.

3 Credits

GA HU

Requisites PREREQUISITES: 51-1102 Eastern Humanities or 51-1101 Western Humanities

51-2303 Spanish III: Language and Culture

Building on one year of college Spanish, this course extends each student's capacity to understand, read, speak, and write Spanish through exposure to the rich variety of arts in Hispanic cultures.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1302 Spanish II: Language and Culture or Language Placement Results

Requirements Spanish Placement Test

51-2304 Conversational Spanish IV: Hablando de Cine

This course uses contemporary Spanish and Latin American films as its content base to advance speaking, reading, writing, vocabulary and culture skills through guided conversation. Films viewed include Carmen, Camila, Tristana, and Amores Perros.

4 Credits**GA Repeatable HU****Requisites** PREREQUISITES: 51-2303 Spanish III: Language and Culture or Language Placement Results**Requirements** Spanish Placement Test**51-2305 Spanish for Heritage Speakers**

Course serves heritage Spanish-speakers, born or educated in the U.S., and other students whose mother tongue is not Spanish but whose proficiency level equals Spanish III at Columbia College or three years of high school Spanish study. Course strengthens command of spoken and written Spanish and includes cultural enrichment by the Hispanic arts heritage in Chicago and elsewhere.

4 Credits**GA HU****Requisites** PREREQUISITES: Language Placement Results**Requirements** Spanish Placement Test**51-2320 Italian III: Language and Culture**

This course develops a student's ability to understand/comprehend, speak and write advanced Italian through exposure to the rich variety of arts in Italian culture. Students will develop and use a language of critique as they explore the arts, history, geography, and cultures of the Italian-speaking world.

4 Credits**Requisites** PREREQUISITES: Language Placement Results or 51-1321 Italian II: Language & Culture**51-2321 Italian IV: Italian Through Film**

This course will use contemporary Italian films such as Cinema Paradiso, Mediterraneo, Lamerica and La Vita e Bella as its content base. A textbook will reinforce speaking, reading, writing, vocabulary and culture to advance student's skills.

4 Credits**GA HU****Requisites** PREREQUISITES: 51-2320 Italian III: Language and Culture or Language Placement Results**Requirements** Italian Placement Test**51-2330 French III: Language and Culture**

Building on one year of college French, course extends each student's capacity to understand, read, speak, and write French through exposure to the rich variety of arts in French cultures.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1311 French II: Language and Culture or Language Placement Results

Requirements French Placement Test

51-2331 French IV: Conversation and Theatre through Acting

This course continues the work done in French III and focuses on improving the student's pronunciation and fluency through conversations about French theatre and also by having students act excerpts from various plays. Besides theatre, the course also expands the student's knowledge of French culture, art, philosophy, and history.

4 Credits

GA Repeatable HU

Requisites PREREQUISITES: 51-2330 French III: Language and Culture or Language Placement Results

51-2332 Japanese III: Language and Culture

Building on one year of college Japanese, this course extends each student's capacity to understand, read, speak, and write in Japanese through exposure to the rich variety of arts in Japanese culture.

4 Credits

GA HU

Requisites PREREQUISITES: 51-1331 Japanese II: Language and Culture

51-2333 French IV: Parlons Cine!- Conversation in French

Using modern Francophone cinema, this discussion based and conversation-intensive course provides students with opportunities to further develop reading and writing skills, including analysis of the films and other relevant topics in contemporary Francophone societies.

4 Credits

GA HU

Requisites PREREQUISITES: 51-2330 French III: Language and Culture or Language Placement Results

51-2360 Film and Society

Relationships between people are explored through weekly screenings of feature, short, fiction, documentary, and animated films; all dealing with a semester-long social topic.

3 Credits

51-2390 Spanish for Heritage Speakers: Study in Mexico

Part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico, this course serves heritage Spanish-speakers, born or educated in the U.S., and other students whose mother tongue is not Spanish but whose proficiency level equals Spanish III at Columbia College or three years of high school Spanish study. Course strengthens command of spoken and written Spanish and includes cultural enrichment by the Hispanic arts heritage in Chicago and elsewhere

4 Credits

HU

Requirements Department Permission

51-2391 Spanish III: Study in Mexico

This course is part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish. Pre-Requisite: Spanish II or Placement

4 Credits

HU

Requirements Department Permission

51-2392 Spanish IV: Study in Mexico

This course is part of the HHSS Department's Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish. Pre-Requisite: Spanish III or Placement

4 Credits

HU

Requirements Department Permission

51-2399 Topics in Foreign Language Study

This class is designed for special foreign language study.

4 Credits

HU

Requirements Department Permission

51-2401 Philosophy of Art and Criticism

Course explores works by radically diverse thinkers to show how assumptions about art and artists shape evaluations of the arts. Works are from such philosophers or critics as Plato, Aristotle, Hume, Sontag, Freud, Derrida, Foucault, and Stravinsky.

3 Credits

HU

51-2402 20th-Century Philosophy

Course examines central issues and major movements in philosophy in the twentieth century, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

3 Credits

HU

51-2403 Political Philosophy

Course uses a few major writings from ancient through modern thinkers to explore political philosophy, with special focus on problems of power, freedom, justice, and law.

3 Credits

HU

51-2404 Spirituality and Empowerment

In Spirituality and Empowerment, students are invited to explore their relationship to Spirit (as they define it) and to experience Spirit as the means to contemplate Self, create community, tap the true source of creativity, and manifest intention. They will also become acquainted with the core teachings of seven significant masters and the spiritual paths they gave to the world. Practices of meditation and hatha yoga will give students a direct experience of independent contentment and peace. In short, how can Spirit empower us and support us in creating the life we truly desire?

3 Credits

HU

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

51-2405 Philosophical Issues in Film

Course addresses a series of philosophical themes including ethical issues, metaphysical questions, and existential quandaries. Philosophical study can open up vistas of meaning to any student, and films can effectively realize abstract ideas in palpable and compelling ways. Several films are used with readings in philosophical literature to explore specific philosophical themes.

3 Credits
HU

51-2406 Philosophy of Love

Various aspects of love - romantic, spiritual, familial, and self-acceptance - are studied through readings, films, and weekly contemplations. Course moves from concepts and readings to the student's own experience and personal application. Self-love and self-esteem are the foundation concept from which all else evolves. Readings come from philosophical and spiritual texts.

3 Credits
WI HU

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

51-2407 Mystical Consciousness, East and West

Course explores a variety of philosophical and religious texts on mysticism, meditation, and spirituality from both the Eastern and Western traditions. Classroom activities of meditation, ritual process, and creative flow give students direct experience of these concepts. Weekly contemplations and two extended papers further help students understand mystical awareness at both the intellectual and experiential levels.

3 Credits
WI HU

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

51-2408 Philosophy for the 21st Century

This course examines some major contemporary thinkers who are opening up new questions and frameworks of knowledge in the 21st century, particularly in the areas of social theory, and ethical and political concerns.

3 Credits

HU

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

51-2410 The Evolution of the Mind

The human mind is a product of biological and cultural evolution. This course will study the philosophical and psychological implications of this claim. What makes the human mind unique, compared with those aspects of mind we share with non-human animals? What is the relationship between emotion and thought? What are the successes and failures of evolutionary psychology and philosophy of mind? Are religion and ethics products of the evolution of the mind?

3 Credits

WI HU

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

51-2411HN Emotions:Honors

The emotions play a significant role in our inner lives. Sometimes the emotions act in concert with our cognitive decision-making, and sometimes they crash over our rational thinking like uncontrollable storms. Emotions influence and fuel our behavior, values, art, and other aspects of culture. Yet, systematic study of emotions is quite recent. In this course we will examine Western psychology and philosophy of emotions.

3 Credits

HU

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

Requirements 3.5 or Higher GPA

51-2501 Exploring the Goddess

This course is an introduction to selected goddesses who have been worshipped in various regions of the world from prehistory to the present. Students will learn to identify and to analyze the symbolism that has traditionally been used for each goddess in primary texts, works of art, and acts of worship. Students will also learn to understand these primary texts, works of art, and acts of worship in terms of the historical and cultural contexts from which they

emerged.

3 Credits

HU

51-2504 Religion and Science

This course investigates the interaction of religion and science in Western culture, with some comparative analysis of non-Western traditions. The course introduces students to some historical conflicts (Galileo's trial, evolution vs. creationism, etc...) and also explores contemporary avenues of reconciliation between religion, spirituality, and science.

3 Credits

HU

51-3102 Senior Research Project: Black World Studies

This two-day culminating workshop offers students who have chosen to minor in Black World Studies an opportunity to reflect on the material and knowledge they have gained in other courses in the minor program. The workshop will be facilitated by faculty and/or an invited activist, who will discuss pragmatic and political aspects of their activities in scholarship, arts, and/or politics.

3 Credits

HU

Requisites PREREQUISITES: 51-2105 Introduction to Black World Studies

51-3112 Humanities Study in South Africa: Memory in Post-Apartheid South Africa

Since the end of apartheid, South Africans have been engaged in memory work, which is based on the desire to remember or at least not forget their traumatic past. Complicating memory work has been the burden of the future. With the release of Nelson Mandela and the first democratic elections, there was a call for consensus around a new multi-racial nation. But has such a consensus occurred and among whom; and is it more likely with or without deep confessions to the past? All of these will be tackled in the study trip to South Africa. Students must also register for the linked History course, 49-3026.

3 Credits

HU

Requisites CONCURRENT: 49-3026 History Study South Africa: Memory in Post-Apartheid South Africa and 51-3990 Study in South Africa

51-3202 Peace Studies

Class studies forces at play in the course of human events that profoundly affect one's relationship to self, work, family, and others; to social justice; to the earth and its myriad life forms; to the nature and purpose of human existence; and to spirituality.

3 Credits

HU

Requirements 60 Enrolled Hours

51-3203 Posthumanism in Science Fiction

This course examines science fiction visions of posthumanism. Through film excerpts and readings (novels, philosophy, sociology and science), we will explore fundamental questions of human identity, race and gender. We will also focus on the conflict between the techno-utopian visions of scientists and the techno-dystopian visions of science fiction artists.

3 Credits

HU

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1112 Writing and Rhetoric - Enhanced II

51-3250 Senior Research Project: Women's and Gender Studies

This is the final course for the Women's and Gender Studies minor. Students, in close collaboration with the instructor through the semester, will work independently on a project of their choice that deepens their understanding of women's and/or gender issues and that may integrate with their major field of interest. This project may be a research paper or an arts or media project, or may take the form of an internship of 7-10 hours/week with an appropriate organization. Students should contact the instructor during the semester prior to taking the Capstone course to begin discussing their project ideas and obtain preliminary project approval. They should have their approved internships set up or project idea well established before the semester begins.

3 Credits

HU

Requisites PREREQUISITES: 51-1211 Introduction to Women and Gender Studies

Requirements 90 Enrolled Hours

51-3298 Independent Project: Humanities

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 Credits

Requirements Permission of Instructor

51-3450 Topics in Philosophy

Anger is a fundamental part of the human condition. Its causes are varied and its expressions are diverse, but we all experience some form of anger. Philosophers have perennially tried to understand anger and find some way to manage its destructive power. Some pacifists argue for the elimination of anger, while others recognize its motivational energy for social justice issues. This course looks at philosophical ideas about anger, ranging over Eastern and Western traditions as well as Ancient and Modern eras. Some of the perspectives explored include Buddhism, Stoicism, Existentialism, Sociobiology, Postmodernism, Feminism, and more.

3 Credits

HU

Requisites PREREQUISITES: 52-112 and 51-4

51-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits

Repeatable

Requirements Department Permission

51-3990 Study in South Africa

0 Credits

Requisites CONCURRENT: 49-3026 History Study South Africa: Memory in Post-Apartheid South Africa and 51-3112 Humanities Study in South Africa: Memory in Post-Apartheid South Africa

Interactive Arts and Media

35-1000 Foundations of Computer Applications Equivalency

Course consists of a test that demonstrates proficiency in computer applications for basic office and productivity functions for students entering the College prior to 2005.

1 Credits

CO

35-1100 Foundations of Computer Applications

Course provides overview of computers and their operation with an emphasis on hands-on learning. Students become proficient with using the computer as a personal productivity tool while learning the latest Macintosh and Windows software. Topics covered include history, hardware, software, word processing, spreadsheets, database systems, graphics, telecommunications, computers and society, computer ethics, and computer uses in related fields. A PROFICIENCY EXAM IS AVAILABLE. PLEASE CONTACT THE INTERACTIVE ARTS & MEDIA DEPARTMENT FOR INFORMATION.

3 Credits

CO

35-1110 Fluency in Information Technology

Course provides overview of computers and their operation with an emphasis on hands-on learning. Students become proficient with using the computer as a personal productivity tool while learning the latest Windows software. Topics covered include history, hardware, software, word processing, spreadsheets, database systems, graphics, telecommunications, computers and society, computer ethics, and computer uses in related fields.

3 Credits

FI

Requisites PREREQUISITES: Fluency In Technology

35-1111 Using Microsoft Word

Course is designed to teach fundamental word processing skills to beginning and intermediate level students. Course will focus on learning how to control all text and graphic elements within the application and create documents for a variety of personal and business reasons.

1 Credits

FI

35-1112 PC Fundamentals

Course offers the student basic skills in managing personal computers. Topics covered include software installation and upgrading, file origination, back-up/restore, disk maintenance for improved performance, firewall, and virus protections. The basic architecture of the computer and how it relates to the performance of various user applications will be discussed.

1 Credits

FI

35-1113 Using Microsoft Excel

Course is designed to teach fundamental spreadsheet skills to beginning and intermediate level students. Course will focus on learning how to input data; perform calculations; control text, numeric, and graphic elements; and create charts within the application and other output options.

1 Credits

FI

35-1115 Imaging Techniques

One credit hour course introduces students to image creation and manipulation using an imaging application. Course will present basic principles of image editing and enhancement, composition, and workflow strategies. Though primarily skill-based, students will enhance their creativity through class assignments.

1 Credits

Repeatable

35-3420 Introduction to Javascript

Second level course introduces Web programming concepts and environments. Students learn object-oriented coding methods, integrated code structures, and enhanced web development through project-based assignments.

3 Credits

Requisites PREREQUISITES: 36-2601 Authoring Interactive Media or 35-2400

35-3430 Programming Web Databases

Course focuses on developing student skills in programming relational, object-oriented Web databases using a server-side HTML-embedded scripting language. Developing effective, large-scale Web sites requires a dynamic, data-driven approach.

3 Credits

Requisites PREREQUISITES: 36-2601 Authoring Interactive Media or 35-2400

35-3610 Digital Media Culture

Course looks at digital technology's impact on visual media. Guest artists, lectures, reading, research, and projects explore how new digital technologies affect creative practice and the subsequent impact on society. Students examine new forms such as the internet and software art, digital installation, computer gaming, robotics, and virtual reality.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II

Requirements 60 Enrolled Hours

35-3620 Introduction to Robotics

Course teaches students to read wiring diagrams and design and build basic electronic circuits for general applications. Students use commercially available tools to design, build, and program a simple functional robot that interfaces with a computer. Completed work and work in progress are shown in a group critique setting.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design or 36-2500 Simulation Design I or 36-1300 Digital Image Design

35-3630 Computer Controlled Installation Environments

Course teaches students how to create and control an environment with the aid of a microprocessor or computer. Computer programming is used to control timers and on/off switches that electronically define and shape space with sound, light, and projected images.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design or 36-1300 Digital Image Design or 36-2500 Simulation Design I or 36-1501 Introduction to Programming: Theory and Concepts

36-1000 Media Theory and Design 1

Course examines the history and theories of media, art, and technology, and the impact upon and implications for contemporary society, culture, and aesthetics. Through discussion, lecture, and critique, this course develops students' abilities to connect media theory to media design and practice. In creative projects and papers, students will develop and demonstrate analytical and critical thinking skills.

3 Credits

Requisites COREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or Computer Application Proficiency EXC score >= 97

36-1001 Animation I

As an introduction to basic film animation techniques for persons with little or no animation production experience, course explores basic animation techniques including object, drawn, and 3-dimensional, including concept development, storyboarding, and final production techniques. Animated films and videos, both domestic and international, will be screened and discussed. Students will be expected to complete short exercises in each of the techniques mentioned, then complete a 10-second final project from storyboard to final shooting onto film.

4 Credits

Requisites PREREQUISITES: 52-111 or COMPASS Placement Test score >= 97

36-1100 Game Culture

Course explores the increasing popularity of games within today's culture, which necessitates analysis of how games are impacted by social and ideological forces and influence them in turn. Questions like Why do we play? and How do we play differently? are explored, with many others, as students are guided through topics such as role-playing and identity, ethics, group behavior, competition, gender, race, and aesthetics in modern (and historical) games.

3 Credits

Requisites PREREQUISITES: 52-111 or COMPASS Placement Test score >= 97

36-1111 Using Microsoft Word

Course is designed to teach fundamental word processing skills to beginning and intermediate level students. Course will focus on learning how to control all text and graphic elements within the application and create documents for a variety of personal and business reasons.

1 Credits

FI

36-1112 PC Fundamentals

Course offers the student basic skills in managing personal computers. Topics covered include software installation and upgrading, file origination, back-up/restore, disk maintenance for improved performance, firewall, and virus

protections. The basic architecture of the computer and how it relates to the performance of various user applications will be discussed.

1 Credits
FI

36-1113 Using Microsoft Excel

Course is designed to teach fundamental spreadsheet skills to beginning and intermediate level students. Course will focus on learning how to input data, perform calculations, control text, numeric and graphic elements, as well as creating charts within the application and other output options.

1 Credits
FI

36-1114 Web Design

One credit hour course offers the student basic skills in designing and creating a Web site. Course will engage students in planning, creating, and defining a site primarily using Macromedia Dreamweaver. Other topics covered will include using text, graphics, and tables, working with layers, image maps, animation, multimedia, drop down menus, rollovers, frames, and forms.

1 Credits

36-1115 Imaging Techniques

One credit hour course introduces students to image creation and manipulation using an imaging application. Course will present basic principles of image editing and enhancement, composition and workflow strategies. Though primarily skill based students will enhance their creativity through class assignments.

1 Credits
Repeatable

36-1116J Introduction to Blogging

With 110 million web logs (blogs) in cyberspace, and thousands of new ones created every day, anyone can blog but very few do so successfully. This class focuses on the effective planning, creating and maintaining of a blog. Students will learn how to research a topic, find their voice, leverage their own skills/experiences and effectively communicate their ideas to an online audience in both a written and a visual perspective.

1 Credits

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II

36-1200 Computer Architecture

Course provides a programmer's view of how computer systems execute, store information, and communicate. It enables students to become more effective programmers, especially in dealing with issues of performance, portability, and robustness. Topics include Boolean logic, data representation, processor organization, input/output, memory organization, system support software, and communication.

3 Credits

Requisites PREREQUISITES: 36-2550 C++ Programming I

36-1300 Digital Image Design

Course introduces 2-D imaging principles, terms, and concepts through the use of raster and vector applications. Vocabulary and ideas appropriate to working in digital media are introduced. The student develops a body of work that emphasizes media-specific techniques.

3 Credits**36-1400 Sound for Interaction**

Course provides the foundation for understanding sound in the visual and non-visual media. The first half of the course examines the power of creating images with sound and music without using visuals. Sound sculptures and landscapes, as well as classical impressionistic examples are reviewed and critiqued. The second half of the course investigates the impact of sound on both moving and still image. Film, Web site, game, and animation audio is analyzed for impact, technique, structure, and effectiveness. The terminology used in the field is underscored with reading and writing examples. The roles of all the people involved with film, game, and Web sound are covered.

3 Credits**36-1410 Linear Audio Production for Games**

Course is concerned with both linear and non-linear aspects of sound design. Many games have sequences of shots that also may require sound and music. These scenes are linear in nature, and a close cousin to animation. The concepts of linear sound design and music editing are a necessary skill for a sound designer today. Film sound and animation sound act as the foundation for the understanding of linear game sound. Film, animation, and game examples are presented throughout the course. Project work is essential to completion of the course.

3 Credits

Requisites PREREQUISITES: 36-2610 Sound and Music for Interactive Visual Media

36-1500 Introduction to Game Development

Foundation course of the Game Development concentration focuses on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify development best-practices. Students are also exposed to game design documentation formats, as well as the particulars and requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. By the class's end, students are asked to produce written documentation and develop their own game concept.

3 Credits

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97

36-1501 Introduction to Programming: Theory and Concepts

Course provides a fundamental introduction to computer programming theory and concepts to students with little or no previous experience. Students learn structure, syntax, logic, and the difference between object-oriented and procedural systems.

3 Credits**36-1600 Character Visualization for Games**

This course is on one hand a traditional drawing course, trying to assist students in their knowledge of line, value and perspective when dealing with observational drawing, while on the other hand, it is a course designed to assist in the transition between the analog and the digital world.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design

36-1650J Motion Capture Survey

In this introduction to motion capture, students apply previously captured data to 3D models, learn how to clean captured data, and experience a motion capture session. This course is designed for those who have no prior experience with 3D, animation, or motion capture.

1 Credits

36-1800 Interactive Arts and Media: Topics

Course explores current trends and development in interactive media and interface/interaction design.

3 Credits

Repeatable

Requisites PREREQUISITES: 52-111

36-1900J Successful Freelancing

Course deals with presenting, marketing, managing, and succeeding as a freelancer. Freelancing is often a necessary way of creating one's artistic career but it means that the freelancer has to wear many hats: boss, secretary, salesperson, bookkeeper, creative director, and delivery person. Learn how to support yourself while you pursue your art, managing all the details of being self-employed.

1 Credits

36-1930J The Demoscene: An Introduction to Programming and Subcultures

Course will cover the history, culture, and aesthetic of the demoscene as a significant part of digital culture. The demoscene is a subculture centered on the creation of non-interactive real-time graphic demonstrations, run as computer programs. Demos existed as early as the 1980s. This subculture began as users performing simple hacks or digital graffiti on their new computers or even when a program was cracked for underground distribution. But soon, the demoscene became a thriving community pushing the limits of computational power, with hundreds of musicians, artists, and graphics hackers making shout-out's to one another and proving their technical virtuosity. Today's demoscene, based largely in Europe, is a vibrant and influential digital community, with huge conferences every year. Students will consider artistic and cultural practices emerging from the demoscene and also look at related artworks by artist such as: BEIGE, Brion Gysin Darwinia, JODI, John Klima, and Paperrad. Students will also have the opportunity to create their own demos, using techniques employed by beginning demoscene programmers. The class will culminate in a demo party where students will present their projects.

2 Credits

Repeatable

36-1950 Virtual Worlds Concepts

Course will explore hands-on development of virtual worlds. Students will engage in character representation, collective storytelling, and alternative social and communications methods. Students will practice environmental simulation, and economics appropriate to virtual worlds. Students will use audio, video, bitmaps and 3D modeling techniques for in-world and real world media creation. Object scripting for interactivity, commerce, data

communication, and motion will be introduced. Students will participate in virtual world cultures.

3 Credits

36-1950J Virtual Worlds Concepts

1 Credits

36-2000 Media Theory and Design 2

Course furthers practical understanding of media theory by applying it to media design and production. Building on the static composition analysis in Media Theory and Design I, this course focuses on time-based or dynamic media, incorporating text, moving image, and sound.

3 Credits

Requisites PREREQUISITES: 52-111 and 36-1000 Media Theory and Design 1 and 36-1300 Digital Image Design and 52-111 and 36-1000 Media Theory and Design 1 COREQUISITES: 52-111

36-2015 Introduction to Computer Animation

Course will introduce the beginning student to the three 3-dimensional computer animation applications that they will be studying in future semesters: Maya, XSI, and 3D-Studio Max. Concepts, relationships between concept and technical skills, and the need to understand the historical development of 3-dimensional computer animation will be emphasized. Exercises will highlight application similarities and differences, while showing that the process becomes increasingly familiar as each application is explored.

4 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design COREQUISITES: 36-1001 Animation I

36-2025 Drawing for Animation I

Drawing intensive course gives students an understanding of figurative human emotions and movements, enabling them to create believable animated characters. Students will create model sheets, learn the principles of animation, and learn how to endow their characters with believable actions and acting. Digital pencil testing will allow for the building of the animation from basic motion to more refined movements and emotion. Particular attention will be given to timing, layout, the creation of extreme drawings, and the process of inbetweening.

3 Credits

Requisites PREREQUISITES: 26-1000 Animation I

36-2130 Interactive Conversation Interface

Course introduces the theory and assumptions behind interactive conversation design pioneered by Chicago's own Jellyvision in games like You Don't Know Jack. As the aesthetic of interaction evolves, a promising new genre has emerged: Interactive Conversation Interface. The interactive conversation interface offers a greater degree of engagement than typical navigational models, and its dependence upon spoken word and audio broaden the reach and application of interactive media beyond visual environments. Students have the opportunity to author highly engaging, writing-centric interactive content. From fiction to non-fiction, poetry to ad copy, this new interaction model offers substantial creative and professional territory for interaction designers and writers alike.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

36-2210 Game Engine Programming

Course will cover the components involved in creating a game engine. The modularized game engine allows programmers to create new games by allowing the modification of characters, environments, sounds, etc. Writing game engines reduces the amount of time and complexity associated with traditional game development and opens the development process to a broader audience of participants.

3 Credits

Repeatable

Requisites PREREQUISITES: 56-2730 Numerical and Mathematical Modeling and 56-3740 Linear Algebra and 56-2850 Physics for Game Developers

36-2300 2-D Imaging

Course explores complex 2-D image manipulation and generation options and refine technical skills in preparation for advanced work. Emphasis is on integration of drawing, scanned images, image processing, and 2-D paint graphics into high-resolution images for output and use in multimedia. Projects are designed to combine students' conceptual abilities with 2-D technical expertise.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design or 36-1300 Digital Image Design

36-2310 Media Publishing

Course provides in-depth coverage of desktop publishing productivity concepts. Students explore typography, page layout, and creating graphics using professional applications and scanning software. Additional topics include creating information graphics, photo manipulation, map making, scanning techniques, and computer illustration. Students are exposed to various output options.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design or 22-1320 Design Lab

36-2320 Computer Illustration

Course explores the use of object-oriented graphics for illustration, graphic arts, and fine arts applications. Emphasis is on mastery of high-resolution graphics production using vector drawing and text tools.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design or 22-1320 Design Lab

36-2350 2D Art for Games

This course introduces students to the process of game art creation; brainstorming and conceptualizing, iterative design, interface design, pitching ideas, and documenting production. Students will complete the course with a portfolio of work that includes research, documentation, sketches, storyboards, interface designs, and formalized character, prop, and background sheets.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design and 36-1600 Character Visualization for Games

36-2360 2D Motion for Games

This course starts by introducing fundamental animation techniques and the basic principles of animation in the context of game design; a large part of this course addresses issues specific to gaming such as scripted animation, optimization, and interactivity. Building on the concepts introduced in 2D Art for Games, students will storyboard from original ideas and create interactive animations that include environments, characters, and interface design. Students will complete the course with several pieces for their portfolio including a larger interactive animated work.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design and 36-1600 Character Visualization for Games
COREQUISITES: 36-2350 2D Art for Games

36-2375J Topics in New Media: Installation, Curation and Exhibition**1 Credits****36-2400 Sound Design for Games I**

This course allows the student to actively implement, design, and control the audio assets in a game. Open source game engines and game editors are widely used in this course to familiarize students with the production and creative demands that will be required of them. Technique, production, and creativity are fostered in texts and lectures throughout the course. Sound libraries are the source of much of the raw audio for project work.

3 Credits

Repeatable

Requisites PREREQUISITES: 36-2610 Sound and Music for Interactive Visual Media COREQUISITES: 36-1410 Linear Audio Production for Games

36-2402 Linear and Nonlinear Sound Design for Games

Course provides the essential skills required to create sound objects for the linear aspects of game production as well as a grounding in nonlinear game production. Sound effects assets are generated, logged and implemented using various types of linear and nonlinear game formats. The classes focuses on sound effects production and game sound theory.

3 Credits

Requisites PREREQUISITES: 36-1400 Sound for Interaction or 36-2610 Sound and Music for Interactive Visual Media COREQUISITES: 36-2610 Sound and Music for Interactive Visual Media

36-2410 Web Animation I: Flash Web Design

Course introduces students to creating Web sites using Flash. Interactive interfaces and content input using Flash's text capabilities are emphasized. Students begin learning Actionscript for interactivity, animation, and special effects. Students integrate HTML, CSS, and Flash to create dynamic, interactive, and typographically advanced sites.

3 Credits

Requisites PREREQUISITES: 36-2601 Authoring Interactive Media

36-2411 Web Animation II:Scripting

Course further guides students through time-based software applications for future applicability in movement-enhanced Web design. Students combine a variety of software programs for Web-optimized finished projects and will further their study of cross-platform hardware and software troubleshooting for motion-enhanced design.

3 Credits

Requisites PREREQUISITES: 36-2410 Web Animation I: Flash Web Design

36-2440 Time Based Composing I

Course explores issues and techniques involved in creating digital motion sequences for multimedia production. Students learn to combine still images, graphics, text, sound, and music using compositing and editing. Lectures, lab time, critiques, visiting artists, and field trips increase the understanding of concepts and techniques.

3 Credits

Requisites PREREQUISITES: 36-2300 2-D Imaging

36-2500 Simulation Design I

Course introduces the students to the concepts of simulation design and develops the student's ability to analyze a realistic process or environment in terms of the elements within each that lend themselves to modeling, interaction, and play. Though games are traditionally viewed as being for fun, there exists a significant potential for using game-style presentation and techniques for realistic purposes, so-called non-entertainment serious games. The designer's practical skills develop through the use of a basic scripting language and generally available interactive authoring environments and design tools.

3 Credits

Requisites PREREQUISITES: 36-1500 Introduction to Game Development and 36-2600 Object Oriented Programming COREQUISITES: 52-112

36-2501 Simulation Design II

Building on the skills learned in Simulation Design I, course delves deeper into realistic simulation by analyzing a scenario or situation with an eye toward identifying the elements within them that lends themselves to engaging interaction and play. Course also continues the development of the designer's practical skills in using scripting languages and interactive authoring environments as game concept development and production tools. By its end, students taking this course will also be able to recognize the interrelationship between authentic realism, perceived realism, and potential gameplay.

3 Credits

Requisites PREREQUISITES: 36-2500 Simulation Design I

36-2510 Engine-Based Design I

Course is a production-oriented class focusing on applied game design and development, utilizing existing game production software tools and engines. Students learn to use asset management software to integrate a variety of media and asset types from multiple sources. The course also emphasizes utilizing the scripting elements of the game engine to create and refine game world events related to story, gameplay, and multimedia presentation. Time is also spent utilizing these scripting elements to create computer-controlled characters that display meaningful character behaviors and artificial intelligence, resulting in the appearance of personality.

3 Credits

Requisites PREREQUISITES: 36-1501 Introduction to Programming: Theory and Concepts and 36-1500 Introduction to Game Development or 36-2500 Simulation Design I

36-2520 Game Design I

Course builds on the skills and techniques learned in Simulation Design I and Engine Based Design as a foundation for deconstructing play elements and player goals, as well as play-time transactions and interactivity through the development of small, turn-based games. The various aspects of game state are reviewed, as well as the interactive elements with an eye toward determining how much control a player has or needs over that game element and in terms of participant involvement and agency.

3 Credits

Requisites PREREQUISITES: 52-112 and 36-1100 Game Culture and 36-1500 Introduction to Game Development

36-2530 Game Design II

Course furthers the student's ability to develop games using a real-time engine and game development system. Course gives the designer the opportunity to develop a small, real-time game. The course focuses on time as a play element and surveys games that have leverage real-time and faster than real-time simulations as a means of maximizing player engagement. Emphasis is placed not only on maximizing transaction/interaction frequency (speed), but on variation of pacing to evoke a more complex play experience.

3 Credits

Requisites PREREQUISITES: 36-2500 Simulation Design I and 36-2520 Game Design I

36-2550 C++ Programming I

Course introduces the student to programming using the C++ language. Students learn basic programming of graphic and business applications in C++. Instruction emphasizes good programming practice, programming structure, and object-oriented programming.

3 Credits

Requisites PREREQUISITES: 36-2500 Simulation Design I or 36-1501 Introduction to Programming: Theory and Concepts

36-2551 C++ Programming II

Course builds on the techniques covered in the C++ I course and further explores the concepts of classes, inheritance, polymorphism, and the use of graphical interfaces. Course concentrates on data structures, interactivity, and working with game libraries. This is primarily a project-based course with an emphasis on creating game applications.

3 Credits

Requisites PREREQUISITES: 36-2550 C++ Programming I

36-2600 Object Oriented Programming

Extending the theory initiated in Introduction to Programming: Theory and Concepts, course, through a variety of exercises, stresses the practice of programming. Object-oriented, event-driven strategies are emphasized to prepare students for more advanced programming studies in subsequent classes. Students are also introduced to programming best practices including comment to code and naming conventions.

3 Credits

Requisites PREREQUISITES: 36-2500 Simulation Design I or 36-1501 Introduction to Programming: Theory and Concepts

36-2601 Authoring Interactive Media

Course focuses on effectively communicating content in an interactive format. Students research, plan, and produce interactive media projects. Several media components are developed and integrated to support the goal of each piece. Topics covered include contextual problem solving, information architecture, and usability. All projects are designed with participants in mind, considering their culture and demographics. Contemporary authoring technology and content creation tools will be used.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design or 22-1320 Design Lab

36-2606 Interactive Advertising Campaign

Student teams from the Marketing Communication Department and Interactive Arts & Media Department will conduct research, develop strategies, create concepts and produce interactive advertising campaigns for select products and services. The students will formally present their fully developed interactive campaigns and will have produced work for their portfolios.

3 Credits**Repeatable**

Requisites PREREQUISITES: 36-1000 Media Theory and Design 1 and 36-2601 Authoring Interactive Media

36-2609 Sound and Motion Production

This course introduces advanced production techniques related to time-based media including sound, animation and

video, and projects emphasize these media types.

3 Credits

Requisites PREREQUISITES: 36-2000 Media Theory and Design 2

36-2610 Sound and Music for Interactive Visual Media

Course will offer students a chance to study the psychological and technical aspects of applying sound and music to interactive visual media. Students will be given projects to complete which will include creating their own sound effects and music tracks as well as creating sounds for use in interactive projects such as Web-based programming and sound design software.(ACID, SOUND FORGE,VEGA VIDEO, and/or other similar software).

3 Credits

Requisites PREREQUISITES: 36-1400 Sound for Interaction COREQUISITES: 36-2510 Engine-Based Design I

36-2800 Story Development for Interactive Media

Course begins with an overview of the area and its history from the writer's perspective, and then moves on to review and analyze common interactive structures and narrative requirements. The increasing impact of interaction on the narrative (stories) told in today and tomorrow's educational and entertainment media require a different perspective on story development. Therefore, students are exposed to the basic types of interactive narrative and media being created today and conceptualize and develop their own interactive narrative projects.

3 Credits

WI

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or COMPASS Placement Test score ≥ 97

Requirements 30 Completed credit hour

36-2810J New Media Communication

With 110 million web logs (blogs) in cyberspace, and thousands of new ones created every day, anyone can blog but very few do so successfully. This class focuses on the effective planning, creating and maintaining of a blog. Students will learn how to research a topic, find their voice, leverage their own skills/experiences and effectively communicate their ideas to an online audience in both a written and a visual perspective.

1 Credits

36-3001 Transmedia Analysis: Games, Film and Television

Modern storytelling is not constrained to one medium. This course provides students with an opportunity to learn about

the ways in which core narrative properties can be adapted to various media, specifically narrative games, television, and film. Through selected case studies, students will analyze the ways in which core narrative properties are defined, adapted, and transformed across media. This class is a prerequisite for the Semester in LA/Transmedia Production: Games, Film, and Television course.

3 Credits

Requisites PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

36-3005C Transmedia Development: Game

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for the game industry. Each student will develop one piece of material, such as a short game or game sequence that incorporates at least one extensive dialogue tree and substantive narrative content.

3 Credits

Repeatable

36-3045A Computer Animation: Maya

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using Alias/Wavefront's Maya software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 Credits

Requisites PREREQUISITES: 26-2015 Introduction to Computer Animation

36-3045C Computer Animation:3-DS Max

Course will explore the Discreet Logic 3-DS Max software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 Credits

Requisites PREREQUISITES: 26-2015 Introduction to Computer Animation

36-3060J Indie Game Sprint

Indie Game Sprint is a three-week (twice a week) intensive course in rapid independent game development. Under the guidance of an independent game developer, students learn to work with state-of-the-art tools and techniques to make a simple game or game prototype in the brief time allotted. Emphasis is placed on faster iteration techniques balanced against the requirement to maintain quality, integrity and artistic vision. Students taking this class are warned that a significant amount of non-classroom production time is required.

2 Credits

Requirements Permission of Instructor

36-3080 Motion Capture I

Course provides an introduction to motion capture terms, concepts, and history. Students learn the process of capturing motion data by conceptualizing, planning, and directing on-site sessions. A 3-D character performance is created by converting data from sessions and linking it to a character skeleton created in a computer animation class.

4 Credits

Requisites PREREQUISITES: 36-3045A Computer Animation: Maya and 36-2025 Drawing for Animation I

36-3081 Motion Capture II

This course emphasizes the skills needed to edit and assemble motion capture data. Students learn the technical and aesthetic considerations necessary through a series of homework exercises and classroom critiques. Various motion editing applications will be introduced and discussed. By converting final edited data to work with a variety of 3-D animation packages, students learn how to apply data from motion capture sessions to either create a series of rendered animation images for film/video or create animation content for game production.

4 Credits

Requisites PREREQUISITES: 26-3080 Motion Capture I

36-3082 Environmental Design & Modeling I

This course emphasizes the design and technical ability needed to model non-character 3-D objects. Students will be introduced to level design, industrial design, and architectural terms and concepts. Using 3-D software, students will design and build environments, set dressing, and vehicles. Level of detail exercises will introduce the concept of polygon and image budget creation. Exercises in stand-alone software packages will teach advanced texture/mapping.

4 Credits

Requisites PREREQUISITES: 26-3045A Computer Animation: Maya

36-3086 Character Design & Modeling 1

Course emphasizes the design and technical ability needed to model 3-D characters. Students will be introduced to design, sculpting, and anatomical terms and concepts. Using 3-D software, students will design and build characters and other organic models. Level of detail exercises will introduce the concept of polygon and image budgets. Exercises in stand-alone software packages will teach advanced texture-mapping.

4 Credits

Requisites PREREQUISITES: 36-3045A Computer Animation: Maya and 36-2025 Drawing for Animation I or 22-1230 Fundamentals of 3-D Design

36-3089 Advanced Character & Environmental Design

This course continues to refine and advance the design and technical abilities needed to model 3-D characters and non-character 3-D objects. Using Maya for 3D modeling and Z-Brush for advanced texture-mapping, students will design and build either characters or environments based on industry standards. This process will also allow the students to contribute models in the Game Engine chosen for the subsequent courses in the Game Major: Game Project (36-3997) & Game Studio (36-3998).

4 Credits

Requisites PREREQUISITES: 26-3086 Character Design and Modeling I or 26-3082 Environmental Design & Modeling I

36-3100 Navigational Interfaces

Course advances students' practical understanding of media theory, with an emphasis on interactive models of communication. Expanding upon the dynamic composition analysis in Media Theory and Design 2, this course focuses on navigational models of interaction design. Additionally, students continue to develop critical and analytical skills related to the component media typical of navigational interface design, including text, static image composition, sound and animation. Students produce substantial written critiques to demonstrate their growing understanding of the discipline.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design or 36-1300 Digital Image Design or 36-2000 Media Theory and Design 2 or 36-2601 Authoring Interactive Media

36-3110 Advanced Interfaces

Course leverages the broader and interdisciplinary foundational understanding of media-related theories from preceding courses to explore advanced theory and practice of interface design. Supplementing the navigation interface study in Media Theory and Design 3, this course focuses on impressive and environmental models of interaction design, including simulations and game design. Students produce substantial written critiques as well and paper-based written proposals for their own interactive work to demonstrate a literate and evolved understanding of the diverse media theories that influence design.

3 Credits

36-3210 Game Engine AI

Course will introduce the topic of artificial intelligence and how it is used to create game characters with realistic behaviors. A variety of modern technologies, including decision trees and neural networks, as well as more standard techniques such as rule-based systems will be explored.

3 Credits

Requisites PREREQUISITES: 36-2210 Game Engine Programming

36-3270 XNA Game Programming

Through a strong focus on programming skills and practical problem solving, this course enables students to expand their knowledge in relation to game programming in general and the XNA framework specifically. Emphasis is placed on image/texture design and 3D mesh manipulations, trigonometry and linear algebra. All projects stress good programming practices and design patterns using interfaces, game components (strategy pattern implementation), game services (singleton/factory) and visual FX and HLSL (decorator pattern), input handling (observer pattern) and state management.

3 Credits

Requisites PREREQUISITES: 36-2600 Object Oriented Programming or 36-2550 C++ Programming I

36-3300 Experimental Imaging

Course explores 2-D and 3-D image processing, paint programs, and experimental approaches to image generation and output. Content emphasizes large projects, image sequencing possibilities, and exposure to contemporary work in visual digital media.

3 Credits

Requisites PREREQUISITES: 36-2300 2-D Imaging

36-3301 3D Composition for Interactive Media I

Course covers the basic principles and language of modeling, texturing, and animation, which are supported by a firm theoretical grounding in 3-D design. 3-D modeling, texturing, and animation have become essential components of most media-driven events. The strategies and processes needed for 3-D composition are vastly different from those of traditional 2-D graphic design. 3-D is particularly important for interface design as well as in creating convincing spaces for simulation or other educational environments.

3 Credits

36-3302 3D Composition for Interactive Media II

Course is designed as an extension to the skills and theory presented in 3D Composition for Interactive Arts and Media I. Students work with different forms of texturing techniques, various lighting strategies, rendering processes, advance dynamics, MEL scripting and advanced modeling. Through class lectures and projects, students will be proficient in constructing fully developed 3D scenes and game levels with textures and mesh.

3 Credits

Requisites PREREQUISITES: 36-3301 3D Composition for Interactive Media I

36-3310 Generative and Algorithmic Art

Junior level course allows students to explore code as art in an advanced setting; students are expected to create complex work using various generative techniques and principles. Students will experiment with algorithmic techniques throughout the semester, and complete the course with a larger work or series of works.

3 Credits

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I and 36-1300 Digital Image Design or 22-1320 Design Lab

36-3399 Independent Project: Interactive Arts and Media

Course is an individualized project in Interactive Arts and Media, determined by interest and ability of the student, and carried out under the direction, guidance, and supervision of an instructor.

1-6 Credits

Repeatable

36-3400 Sound Design for Games II

Course follows on the first section by introducing more effective means of producing quality work. This is achieved through the use of original recordings and the implementation of these recordings into the game environment. A completed game level will be completed by the end of the semester.

3 Credits

Requisites PREREQUISITES: 36-2400 Sound Design for Games I

36-3405 Authoring Interactive Media II

Project-oriented course covers intermediate design and production issues involved in the creation of Web sites. Using software for creation and site management, students build cross-platform Web sites that use thoroughly conceived interface and navigation schemes. Students learn to design and develop efficient, easily edited and updated sites. Emphasis on innovation and effective layout and design, information architecture, navigation, and usability.

3 Credits

Requisites PREREQUISITES: 36-2601 Authoring Interactive Media

36-3420 Introduction to Javascript

Second level course introduces Web programming concepts and environments. Students learn object-oriented coding methods, integrated code structures, and enhanced web development through project-based assignments.

3 Credits

Requisites PREREQUISITES: 36-2601 Authoring Interactive Media and 36-1501 Introduction to Programming: Theory and Concepts

36-3421 Advanced Javascript for Games

Second level course introduces Web programming concepts and environments. Students learn object-oriented coding methods, integrated code structures, and enhanced web development through project-based assignments.

3 Credits

Requisites PREREQUISITES: 35-3420 Introduction to Javascript or 36-3420 Introduction to Javascript

36-3430 Programming Web Databases

Course focuses on developing student skills in programming relational, object-oriented Web databases using a server-side HTML-embedded scripting language. Developing effective, large scale Web sites requires a dynamic, data-driven approach.

3 Credits

Requisites PREREQUISITES: 36-1501 Introduction to Programming: Theory and Concepts and 36-2601 Authoring Interactive Media

36-3444 Emergent Web Technologies

Course builds on previously developed skills by using them in new contexts focusing on a specific current emergent Web technology. The internet and the World Wide Web include a perpetually evolving set of technologies and production practices that include design conventions, programming languages, and media techniques.

3 Credits

Requisites PREREQUISITES: 36-2601 Authoring Interactive Media and 36-1501 Introduction to Programming: Theory and Concepts and 36-1300 Digital Image Design

36-3445 Introduction to Machinima

Course will introduce the student to the basics of Machinima (live game engine performance/video). In this class, students will be shown current work, techniques, create a storyboard, and make short Machinima movie.

3 Credits

Requisites PREREQUISITES: 36-2000 Media Theory and Design 2

36-3500 Programming for Games

Course is for students who are interested in learning programming skills necessary to work in the video game industry. While there is a clear need for a general understanding of digital arts and computer programming, there are distinct topics that are specific to the gaming industry that are outlined in this course. Topics included are: creating object interaction; game physics; animation; object collision; paths and pathfinding; translation and rotation; and creating and using the art pipeline.

3 Credits

Requisites PREREQUISITES: 36-2550 C++ Programming I

36-3510 Engine-Based Design II

Course is a programming/scripting intensive course that places additional emphasis on character behavior (AI) and interweaving in-game events with other world elements or supporting media. During this course, students develop their own proofs of concept utilizing their own original, functional script elements and stock game assets and environments.

3 Credits

Requisites PREREQUISITES: 36-2510 Engine-Based Design I

36-3520 Programming Data Design

Course furthers students' understanding of programming best practices, including creating more stable code, error

handling, and minimizing the risk and effects of malicious user behavior. Programming as problem solving is emphasized, and students are required to code creatively to solve a series of interface related programming challenges they might encounter in HTML and Flash environments. Object-oriented, event-driven emphasis is maintained, including requiring documentation and algorithm planning prior to coding.

3 Credits

Requisites PREREQUISITES: 36-2550 C++ Programming I or 36-2600 Object Oriented Programming

36-3550 Game Document Development

Course builds on the aesthetic and critical lessons of Game Idea Development and combines them with the game play lessons and insights won in Simulations and Game Development sequences. Course emphasizes game concept documentation and script writing. Because illustration is a primary component of Game Script Development, students without sufficient character and environment illustration skills will need to seek a student partner (ideally from the Game Animation sequence) to successfully complete this course and the final project.

3 Credits

Requisites PREREQUISITES: 36-2500 Simulation Design I and 36-2800 Story Development for Interactive Media and 36-2000 Media Theory and Design 2 COREQUISITES: 36-2530 Game Design II

36-3600 IAM Team

Intensive team production course teaches students to work collaboratively while producing projects for an external client. Course begins with concepts of team organization and communication and continues with the formation of production teams, design of the project, and acquisition of media elements. Students practice scheduling and meeting deadlines by shipping multiple versions of the project.

6 Credits

Repeatable

Requisites PREREQUISITES: 36-2609 Sound and Motion Production and 36-2600 Object Oriented Programming and 36-3100 Navigational Interfaces

36-3610 Digital Media Culture

3 Credits

Requisites PREREQUISITES: 36-1000 Media Theory and Design 1 and 36-3110 Advanced Interfaces and 36-3600 IAM Team

36-3611 Application Design

Course covers application planning, design, and development as students create a substantial application that leverages persistent data. Content created in Data Design and Object-oriented Programming will be utilized. Topics covered in Data Design such as programming best practices, data normalization, and database theory will be expanded upon.

3 Credits

36-3620 Introduction to Robotics

3 Credits

Repeatable

Requisites PREREQUISITES: 36-1300 Digital Image Design and 36-1501 Introduction to Programming: Theory and Concepts or 36-2500 Simulation Design I and 36-1501 Introduction to Programming: Theory and Concepts or 36-1300 Digital Image Design and 36-1501 Introduction to Programming: Theory and Concepts

36-3630 Computer Controlled Installation Environments

3 Credits

Repeatable

Requisites PREREQUISITES: 36-1300 Digital Image Design and 36-1501 Introduction to Programming: Theory and Concepts or 36-1300 Digital Image Design and 36-1501 Introduction to Programming: Theory and Concepts or 36-2500 Simulation Design I and 36-1501 Introduction to Programming: Theory and Concepts or 36-1501 Introduction to Programming: Theory and Concepts

36-3690J McCarthy Technologies Bootcamp

3 Credits

Repeatable

36-3798 Directed Study: Web Development

1-3 Credits

36-3799 Internship: Interactive Arts and Media

Course provides students with internship opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

1-6 Credits

Repeatable

36-3994 Small Team Game Project

Emerging Forms Game Project is the first stage in the Emerging Forms senior/capstone sequence of the Game Design Major, continuing in Emerging Forms Game Studio the following semester. In this production course students begin work on multiple small to medium sized game concepts in the emerging areas of mobile, serious/simulation, web, alternative or experimental games, or game mods. Students are exposed to project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary.

3 Credits

Requisites PREREQUISITES: 36-2000 Media Theory and Design 2 and 36-2402 Linear and Nonlinear Sound Design for Games or 36-3086 Character Design & Modeling 1 or 36-3550 Game Document Development

36-3995 Small Team Game Studio

Emerging Forms Game Studio is the final stage in the Emerging Forms senior/capstone sequence of the Game Design Major, continuing from Emerging Forms Game Project the previous semester. In this course, students complete work on multiple small to medium sized game concepts proposed or begun in the previous class. Students complete the class with multiple portfolio-worthy game examples in different emerging forms and the experience of small team collaboration and development.

6 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design and 36-1501 Introduction to Programming: Theory and Concepts and 36-1000 Media Theory and Design 1 and 36-2000 Media Theory and Design 2 and 36-2601 Authoring Interactive Media

Requirements Permission of Instructor

36-3997 Game Project

Course is the first stage of the senior/capstone experience of the Game Design Major. It represents the pre-production stage of the capstone project and is required for all students in the major taking the Game Studio class. Students are exposed to overall project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary. The final result is that the final project of the subsequent Game Studio class is ready for production.

3 Credits

Requisites PREREQUISITES: 36-1300 Digital Image Design and 36-1501 Introduction to Programming: Theory and Concepts and 36-1000 Media Theory and Design 1 and 36-2000 Media Theory and Design 2 and 36-2601 Authoring Interactive Media

Requirements Permission of Instructor

36-3998 Game Studio

6 Credits

Repeatable

36-3999 IAM Practicum

As a senior level capstone class for the Interactive Arts and Media major, course integrates the diverse technical, theoretical, and aesthetic knowledge and skills students have learned in their studies. Students prepare professional materials to equip them for the challenges they will face as they enter the work place and as practicing artists. Class discussion and presentation techniques contribute to the unique skill set necessary for professional careers.

3 Credits

Repeatable

Requirements Department Permission

36-4801 Public Art

Project-based course in which students use research, readings, and project creation to explore the meaning and varieties of art created in and for public places, especially concentrating on work that uses technology and/or interactivity. Student artists will work with both physical and virtual environments and will create a work of public art as the primary goal.

3 Credits

Requirements Department Permission

36-5801 Public Art

Project-based course in which students use research, readings, and project creation to explore the meaning and varieties of art created in and for public places, especially concentrating on work that uses technology and/or interactivity. Student artists will work with both physical and virtual environments and will create a work of public art as the primary goal.

3 Credits

Interdisciplinary Arts

66-2100 Papermaking

This class will qualify undergraduate students in the basic techniques, materials, processes, and concepts used in the Papermaking Studio. Technique will be taught as a method of investigation, a material exploration of ideas. Projects will focus on using papermaking as an image making tool and sculptural material. Projects engaging micro-industry, environmental, and community-building models will also be considered. Students will gain skills in beating a variety of fibers, sheet forming, watermarking, pulp painting, and high-shrinkage techniques.

3 Credits

Requirements 45 Credit Hours Complete

66-2120 Artists Books

Artists Books are a unique genre in art: not literature, though they often have words in them, not sculpture, though they frequently have sculptural qualities, but a unique, interdisciplinary vehicle for artistic expression. This class will introduce undergraduate students to the basic techniques, both traditional and non-traditional materials, non-traditional processes, and concepts of making artists' books, including a range of approaches, from hand bound one-of-a-kind books to books that are industrially produced and only exist in multiple. There will be a focus on the sculptural aspects of the book and how the narrative form can be used in other modalities such as installation and performance, and how these skills can be incorporated into their own fields of study.

3 Credits

Requirements 45 Credit Hours Complete

66-2642 Beginning Bookbinding

The need to record & contain stories is nearly as old as humankind. This class will introduce undergraduate students to the bookbinding techniques, materials, processes, for creating different structures to contain a variety of forms, progressing from simple to complex. Students will learn the narrative possibilities of the codex form, and investigate the expressive potential for non-traditional forms of the book. There will be a discussion of historic structures and the history of the book and how these forms fit into the movement of artist's books in the art world today.

3 Credits

Requirements 45 Credit Hours Complete

66-3091 Independent Project

Independent Projects are advanced, student driven learning experiences involving substantial student independence in project design & execution. An Independent Project must not be equivalent in content to courses currently offered by the department.

1-6 Credits
Repeatable

66-3106 History of Interdisciplinary Art

The class will provide a broad history of the arts from earliest times until the present, with a focus on times and places where artists of different disciplines interacted with each other, or where the emphasis is on art that partakes in an interdisciplinary approach. The second half of the class focuses on various artistic movements in the 20th century. Emphasis will be placed on how artists interact with society as a whole, and how they influence cultural change, and in turn are influenced by it.

3 Credits

66-3112 Conceptual Strategies

This course will illuminate the notion that form is rooted in concept rather than a specific material or discipline. Students will explore the integration of research, collection, classification, mapping, intervention, collaboration, experiment, improvisation and play as well as thoughtful observation and reflection on these activities within the context of studio practice. Students will learn to make work through the elaboration of ideas rather than the skills of a particular discipline.

3 Credits

66-3426 Letterpress Studio

Letterpress is the original broadcast medium: printing from movable type is a technological innovation that has had huge, far-reaching effects. Only a tiny percent of commercial printing is done using hand-set metal type anymore, but the entire discipline of typography was invented by the technological innovation of letterpress printing, and all the terms of typography have their genesis in metal, movable type. This class focuses on learning the printing techniques used in letterpress, understanding how the fundamental concepts in typography have their origins in metal type, and as opportunity to create a series of projects informed by these ideas and techniques. Students will learn letterpress printing through a series of demonstrations and studio projects.

3 Credits

66-4305 Art As Spiritual Practice

According to anthropologist William Irwin Thomson, "Art is the last religion." This class combines actual artmaking with research to explore how artists make use of their skills as a way of exploring "the spiritual" in their lives. The concept of artist as shaman is balanced with the idea of art itself as a spiritual experience, in work ranging from the

Sisters of Perpetual Indulgence to the light installations of James Turrell.

3 Credits

66-4750 The Art of Travel

Current thinking about the nature of the city - as the history of a people in a place, or as privatized public space - raises numerous challenges for contemporary artists. This class will contextualize current theories about urban environments and the phenomenon of travel by taking students to a different location, initially Florence. Students will process their experiences of travel in light of the theoretical texts they are reading.

3 Credits

Requirements Permission of Instructor

66-4800 Public Art

Project-based course in which students use research, readings, and project creation to explore the meaning and varieties of art created in and for public places, especially concentrating on work that uses technology and/or interactivity. Student artists will work with both physical and virtual environments and will create a work of public art as the primary goal.

3 Credits

66-5305 Art As Spiritual Practice

According to anthropologist William Irwin Thomson, "Art is the last religion." This class combines actual artmaking with research to explore how artists make use of their skills as a way of exploring "the spiritual" in their lives. The concept of artist as shaman is balanced with the idea of art itself as a spiritual experience, in work ranging from the Sisters of Perpetual Indulgence to the light installations of James Turrell.

3 Credits

66-5750 The Art of Travel

3 Credits

Requirements Permission of Instructor

66-5800 Public Art

Project-based course in which students use research, readings, and project creation to explore the meaning and varieties of art created in and for public places, especially concentrating on work that uses technology and/or interactivity. Student artists will work with both physical and virtual environments and will create a work of public art as the primary goal.

3 Credits

66-6101 Visual Art: Theory & Practice

A concept-driven studio class, in which students learn a wide range of artmaking strategies (from photography to artists' books), in pursuit of original ideas, while gaining a comprehension of current trends in the visual arts. Required for MA's and recommended for MFA's who do not come from a visual arts background.

3 Credits

66-6102 Movement: Theory & Practice

Movement: Theory & Practice concerns itself with human movement as an expressive medium through its relationship to space, time, and energy, and its commonalities with other disciplines. The student focuses on choreography, individually and in groups.

3 Credits

66-6103 Sound: Theory & Practice

In this course, students are introduced to working with sound as a creative medium. Basic skills in recording and sound editing are encountered in a perspective of composition, contemporary musical and sound-art practice, and a larger view informed by both Western and world music.

3 Credits

66-6104 Word: Theory & Practice

Word: Theory & Practice explores writing through a series of interrelated exercises that build the student's confidence in producing creative texts. The visual environment of language is related to other forms of image-making. This course is in sync with Drama: Theory & Practice; what the student writes in this course, gets performed in Drama: Theory & Practice.

3 Credits

66-6105 Drama: Theory & Practice

Students create original performance works in this class, coming to an understanding of contemporary theatre and performance practices. Emphasis is placed on the realization of original writing, and how it can best be conveyed through the body and the use of theatrical environment.

3 Credits

66-6106 History of Interdisciplinary Arts

The concept that the arts are not separate “disciplines” but a unified field of endeavor is explored in this class. The major focus is on 20th century art practices that fostered collaboration and an approach to artmaking that transcends traditional disciplinary boundaries. Students select a particular time period on which to focus their research.

3 Credits

Requisites PREREQUISITES: 66-6701 Art As Discourse

66-6107 Connected Images

This is an interdisciplinary studio class, taught as a 5-day intensive workshop. Students engage with a specific topic, using this as the spring-board to the creation of either a concise body of work, or an interdisciplinary project. The class is required for MA’s, as a culmination of their required studio classes; it is also recommended for MFA’s interested in developing a focused project.

3 Credits

Requirements Permission of Instructor

66-6108 Thesis I

This course provides a structured, disciplined workshop situation in which students may begin the development of their final thesis projects as well as to expose students to contemporary artists and art making practices thereby providing a context and historical perspective in which the student may place themselves and their personal issues. This is meant to further understand the larger picture necessary for an ongoing commitment to art making practice after graduate school.

3 Credits

Requirements Permission of Instructor

66-6111 Sound in Context

This class will focus on music and sound as they function as an auxiliary element in a work rather than as an end in itself. Students will develop individual projects, which will range from performance work to objects and installations which incorporate sound.

3 Credits

66-6112 Conceptual Strategies

This course will introduce students to strategies for generating lines of inquiry in their work as well as identifying & nurturing strategies they already employ in their creative practices. This course will illuminate the notion that form is rooted in concept rather than a specific material or discipline. Students will explore the integration of research, collection, classification, mapping, intervention, collaboration, experiment, improvisation & play as well as thoughtful observation & reflection on these activities within the context of studio practice.

3 Credits

66-6115 Performance Aesthetics

This studio course is open to students interested in collaborating on original, creative projects that integrate various technologies with contemporary performance aesthetics. Projects might include music videos, site specific performative installations, streaming media monologues, video journals, or web site operas. A background in performance is encouraged but not necessary. Tech folks are welcome!

3 Credits

Requisites PREREQUISITES: 66-6702 Art As Practice

66-6118 Multiples

Multiples are art objects produced in identical multiple copies. This class will encourage students to make a series of multiples collaboratively or individually as a way of investigating modern industrial production, global marketing and mass consumption.

3 Credits

Requisites PREREQUISITES: 66-6701 Art As Discourse

Requirements Permission of Instructor

66-6120 In & On the Page

For too many printers and book artists, paper is simply a vehicle for holding ink. However, the relationship between

paper and image making is actually a more complex and subtle interaction. Many printing processes (from inkjet to non-silver photo processes) are affected by paper chemistry, surface complexity, etc. Editioning with papermaking—specific techniques such as watermarking and pulp painting can result in completed artworks in and of themselves. This class will explore the relationships of paper, printing, and image development directly in the paper process utilizing both the paper studio and various printing facilities within the department.

3 Credits

66-6199 Independent Project

Independent Project

1-6 Credits

Requirements Permission of Instructor

66-6298 Thesis II

is actually a more complex and subtle interaction. Many printing

3 Credits

Requisites PREREQUISITES: 66-6108 Thesis I

66-6300 Future of the Book

This graduate seminar in the cultural history of the book: topics covered include literacy and reading practices, relations among publishers, authors, and readers, and media production technology. Students will produce a research project that connects their artistic practice to the history of the book.

3 Credits

66-6302 Visual Narratives

Narrative is arguably the major artistic form of our culture. This course examines the history, theory, structure, and aesthetics of narrative. Emphasizing visual narratives – paintings, photographs, films, graphic novels, books, new media – the course explores the idea of narration and story, and the ways in which it both “means” and functions. The goal of this course is to enable you to think about story in ways beyond what you currently do in your art practice.

3 Credits

Requisites PREREQUISITES: 66-6702 Art As Practice

66-6403 Artists Books / Book Arts

Daring to go where few books have gone before, this class we will explore the creative application of traditional and non-traditional materials to the book format, as well as sculptural aspects of artist books. Also covered: Altered books and wearable books.

3 Credits

Requisites PREREQUISITES: 66-6411 Thinking Through Making: Paper, Print, Book or 66-6464 Bookbinding

66-6406J Longstitch Bookbinding

Discover your inner medievalist! Using no glue, this 13th century binding structure can bring a lot of dazzle to spines of your books with decorative elements which create unique sewn patterns that are essential to the form. Longstitch also be used with a variety of cover materials, paper to leather.

1 Credits

66-6411 Thinking Through Making: Paper, Print, Book

This course is intended to qualify first semester Book & Paper graduates (and other graduate students who want to use the Center's facilities) in the three major studios of the Book & Paper Center, to introduce them to the process of thinking through material investigation. Each of the three main studios - paper, print and bookbinding - offers a wide range of ways to interact and create with materials and processes. Technique will be taught as a method of investigation. This class will be team taught by three different professors.

6 Credits

66-6418 Advanced Bookbinding

Advanced Bookbinding is the final class in the book-focused thread of the department. In this class, students are expected to synthesize all the skills they have learned and to produce a book work, either a unique structure, installation or an edition that reflects their highest artistic development. The class will be structured into two sections: planning the work, and making the work. Students will be guided in learning new techniques as they pertain to their specific projects. The central work in this class is the production of one large, ambitious project-either an edition, a large scale sculptural piece or installation. You will be asked to create a proposal for this work that outlines both conceptual, structure and technical issues, with a timeline and a budget. You will then execute this proposal.

3 Credits

66-6420 Visual Environments

Visual Environments is a studio course dealing with installation; including site-specific works and an intense examination of intention versus reception, and personal process. The class culminates in an exhibition of individual installation works.

3 Credits

Requirements Permission of Instructor

66-6421 Text

In this course students develop original writing in a variety of forms. An emphasis is placed on writing for specific applications (book, performance, media, etc.) and the visual representation of text is taken into consideration.

3 Credits

66-6422 Advanced Text

This is an advanced writing workshop for students wishing to further develop and strengthen their writing skills begun in Text class.

3 Credits

66-6424 History of Typography

This class examines the historical development and transitions of typography from Guttenberg to the present day. Important practitioners, innovations and concepts as well as cultural significance and influence will be discussed.

3 Credits

66-6427 Print Media

This studio course offers instruction in print as an image-making discipline, as well as a mode of publication. Students will learn photopolymer plate production, use page layout software, investigate digital typography, and perform experiments in offset lithography, intaglio printing, digital printing, and relief printmaking. Some experience with letterpress printing is highly desirable.

3 Credits

Requisites PREREQUISITES: 66-6411 Thinking Through Making: Paper, Print, Book or 66-6460 Print

66-6428 Advanced Papermaking

Paper will be considered as it relates to production methods, furthering research and understanding of paper fiber and its properties to be utilized within in one's own work, working as a professional and basic instructional ideas. Questions of permanance and surface treatments will also be addressed.

3 Credits

66-6432 Intermediate Bookbinding

Building on the book section of Thinking Thru Making, we will cover a variety of more complex structures and begin to develop them into larger projects. Differences of approaches regarding unique books and edition binding will be explored as well concepts of content development in relation to the structure. Individuals will be expected to develop content and structure of their projects into their ongoing artistic practice.

3 Credits

66-6441 Reading the Artist Book

Artists' books are a unique genre in art, a diverse zone of artistic activity. This class focuses on artists and movements of the 20th century, particularly the rise of the artist's book movement, examining current trends and future possibilities.

3 Credits

66-6446 History of Paper

This course examines the contributions of papermaking to historical records, artmaking, environmental activism, and community empowerment. The rise of collaborative studios and the American fine craft movement will shape a broader discussion on paper as an art medium. Students will investigate the relationship between paper and their own practice. A broader definition for papermaking including the works on paper genre will widen the discourse.

3 Credits

Requisites PREREQUISITES: 66-6701 Art As Discourse

66-6455 Graduate Teaching Seminar

This course will introduce the fundamentals for artists interested in teaching, in higher education and other venues. Students will have the opportunity work with a faculty member in an undergraduate classroom environment. Syllabus-

writing, time management, and important theoretical and practical aspects of learning and teaching will be covered. Seminars will range from the practical concerns of constructing and conducting a class, to theoretical, thought-provoking issues centered on both teaching and learning.

3 Credits

Requirements Department Permission

66-6460 Print

This class will qualify graduate students in the basic techniques, materials, processes and concept used in the Print Studio. Technique will be taught as a method of investigation, a material exploration of ideas. Projects will focus on using letterpress printing to create visual expressions of language as well as investigating various technical and conceptual aspects of printing pictures.

2 Credits

66-6462 Paper

This course will qualify graduate students in the basic techniques, materials, processes, and concepts used in the Papermaking Studio. Techniques will be taught as a method of investigation, a material exploration of ideas. Projects will focus on papermaking as a skill for carrying other information (such as printmaking) as well as a self-contained form of expression, through color, texture, images, etc.

2 Credits

66-6464 Bookbinding

This course will qualify graduate students in the basic techniques, materials, processes, and concepts used in the Bookbinding. Techniques will be taught as a method of investigation, a material exploration of ideas. Projects will focus on acquiring basic skills, a competency on bindery equipment, knowledge of both archival concerns and experimental forms, while stressing the adaptation of structure to content.

2 Credits

66-6501 Screen Media

In this course, essential qualities of digital media are explored for their expressive potential. Beginning with conceptualization of the artwork and examination of one's personal creative process, students develop projects that investigate narrative through the lens of technology.

3 Credits

Requisites CONCURRENT: 66-6505 Media Performance

66-6502 Advanced Screen Media

Advanced Screen Media explores digital technology and interactive media using DVD Studio Pro, Final Cut Pro, and After Effects. This course will explore art-making that engages the audience in the direct creation and production of the work. Topics will include relational art, social practice, community art, community-engaged art, and new genre public art. Students will view works of art in which the artist, audience, and their interactions with one another become the medium. Techniques for translating these ideas into new forms of distribution such as streaming media, blogs, and websites will be used. Beginning with the conceptualization of the artwork and the development of a personal creative process, students incorporate these ideas into personal artwork.

3 Credits

Requisites PREREQUISITES: 66-6501 Screen Media

66-6503 Interactive Media

This course investigates interactivity and the processes by which artists construct experiences and spaces for the viewer. The role of the viewer in producing or completing the artwork is the central issue. Questions of research methodology, identity and authenticity are investigated.

3 Credits

Requisites PREREQUISITES: 66-6501 Screen Media

66-6504 Space & Place

This course investigates the integration of media elements into physical, sculptural, and environmental artworks. Audience issues in gallery venues as well as site specific installation and public media artworks are explored. Topics include special planning processes, prototype and model development, negotiating skills, and legal issues specific to installation.

4 Credits

Requisites PREREQUISITES: 66-6501 Screen Media

66-6505 Media Performance

This course explores the role of both the performer and the audience in traditional and interactive work and investigates activated media sets, props, and virtual performers. Traditional concerns are linked and expand into the performative potential of electronic media presentation modes.

4 Credits

Requisites CONCURRENT: 66-6501 Screen Media COREQUISITES: 66-6501 Screen Media

66-6506 21st Century Aesthetics

This seminar class examines the history and theory underlying new directions in the arts. Now that the 20th Century is officially over, the new forms it evolved (installation, performance, etc.) have become the foundation for new approaches to defining art in the age of mediation. Concepts such as interactivity, the mash-up, game theory, robotics, etc. all contribute to and examination of where art may be headed in the next decades.

3 Credits**66-6510 Screen Media Laboratory**

This two credit workshop is offered in conjunction with Screen Media as an optional laboratory for reinforcing technical lessons covered in Screen Media.

2 Credits**66-6511 Sound As Art Material**

This course introduces sound as a vital material for producing art in physical & virtual space, and as an element in many forms of digital media productions. Students investigate the changing roles of author & audience in producing & participating in works of experimental sound art. The course explores new genres such as networked performance, locative media, interactive music systems, sound sculpture, audio hyperscapes & audio webcasting. Technical workshops provide all the skills necessary to produce individual sound artworks.

3 Credits**66-6520 Movement/Video**

Students will explore the movement and choreography of both the camera and the artist within specific sites or locations. Fundamental techniques in conceptualizing, planning the production, and editing of the resulting video presentations will be demonstrated. The coursework will lead students through a view of contemporary video and digital media works by artists working in this modality.

3 Credits

Requisites PREREQUISITES: 66-6501 Screen Media

66-6525 Fictional Documentary

This advanced workshop intends to explore the line that separates documentary and narrative media. Students will examine the works of documentarians who are using fictional elements and narrative techniques in their work and who question concepts of truth and reality to expand the definition of documentary.

3 Credits

Requisites PREREQUISITES: 66-6501 Screen Media

66-6530 Video for Artists & Performers

Students develop basic field production skills and video editing techniques for artists, entertainers, performers, poets & photographers. the practical use of video and non-linear editing will be covered such as creating a visual document of time-based artwork, uses of media in performance, visual poetry and installation & compression techniques for video on the web. Students practice the basic aesthetic rules of visual & audio composition & design.

3 Credits

66-6531J Video for Artists & Performers

J-Session course in which students develop basic field production skills and video editing techniques for artists, entertainers, performers, poets & photographers. the practical use of video and non-linear editing will be covered such as creating a visual document of time-based artwork, uses of media in performance, visual poetry and installation & compression techniques for video on the web. Students practice the basic aesthetic rules of visual & audio composition & design.

2 Credits

66-6535 ePortfolio for Artists

This course will teach students to represent their work most effectively on the internet using appropriate media combinations. Documentation and portfolio sites become works of their own as they reconstruct and annotate pieces in other media such as performances and installations. This class is for intermediate to advanced students in any media. Previous web design and construction experience is not required. Experienced web designers can take their work to the next level, incorporating animation, interactivity and multiple media.

3 Credits

66-6535J ePortfolio for Artists

This course will teach students to represent their work most effectively on the internet using appropriate media combinations. Documentation and portfolio sites become works of their own as they reconstruct and annotate pieces in other media such as performances and installations. This class is for intermediate to advanced students in any media. Previous web design and construction experience is not required. Experienced web designers can take their work to the next level, incorporating animation, interactivity and multiple media.

3 Credits

66-6536J Interactivity and Animation: Flash

This course offers an introduction to Flash both as an animation tool and as a medium that includes interactivity and web authoring. Students will learn the integration of video, text, audio, graphic elements to create a media rich Internet experience. They will explore interactive, multi-user and participatory environments that disturb linear narratives. The projects will incorporate ideas explored in other graduate courses to reconstruct and annotate pieces in other media such as fiction writing, poetry, performances and installations.

2 Credits

66-6622 Intermediate Papermaking

Papermaking has sophisticated artistic applications for many media including sculpture, photography, drawing and installation. This course is the semester-long experience combining technical skills with individual project development in hand papermaking. In the first part of the class, studio time is dedicated to technical considerations in paper including the use of the laser cutter and Epson printer for paper art works, alternatives to the traditional mould and deckle, Asian papermaking techniques, plaster mold making, and pulp inclusions and experiments. During the second portion of the class, students develop directed projects employing these new skills through individual meetings with the instructor, and group critique.

3 Credits

Requisites PREREQUISITES: 66-6411 Thinking Through Making: Paper, Print, Book or 66-6462 Paper

66-6624 Advanced Print Media

Advanced Print Media is the final class in the print-focused thread of the department. In this class, students are expected to synthesize all the skills they have learned and to produce an ambitious work, either a book or a suite of related print works, that reflects their highest artistic development. This class will have two parts: Planning the Work, which is focused on the artistic development of the project, and Making the Work, which is focused on production.

3 Credits

66-6631 Boxmaking Intensive

A hands-on course on bookbinder's boxmaking techniques. A useful addition to the resources of the book artist, conservator, printmaker, photographer, writer and designer - anyone who deals with books, multiples or series in their work.

1 Credits

66-6701 Art As Discourse

This course will explore the relationship between modernism, post-modernism & current theory using art, literature, performance, film/video, and audio, providing students with a historical & theoretical context for their work.

3 Credits

66-6702 Art As Practice

In Art as Practice, students learn the skills needed to function as a practicing artist in the contemporary art world. Students will integrate the necessary tools allowing them to sustain a lifelong practice in art, from sound research practices, to honed writing skills and presentation methodologies. The class emphasizes the planning process and working in collaboration with peers to enhance career success.

3 Credits

Requisites PREREQUISITES: 66-6701 Art As Discourse

66-6703 Autobiographical Art

This class will study autobiographical works - films, videos, installation, performance, and digital pieces - and their relationship to culture, history, memory, gender, the body and family. We will also consider the weight of formal elements - text, image, sound design, narrative & structure - in conveying the autobiographical message.

3 Credits

66-6704 Connected Studio Practices

The focus of this class is to help students deepen their art practice and unify their individual art pieces into a body of work. To that end, students will be expected to present their ongoing work in class critique, and research in collaboration with peers in other disciplines. This course encourages a work discipline informed by pertinent contemporary theory and criticism by broadening knowledge outside the individual purview.

3 Credits

Requisites PREREQUISITES: 66-6701 Art As Discourse and 66-6702 Art As Practice

66-6705 History of New Media

New media cannot be understood through technological particulars alone, it must be understood through its historical relation to other disciplines such as film, cultural studies, and media studies, computer science, philosophy and image sciences. This course looks at a number of theorists who interrogate 'new media'. Hypertext, the Internet, the open source movement, interactivity, and digital video are some of the topics investigated against a backdrop of automation, neural networks and scientific visualization.

3 Credits

Requisites PREREQUISITES: 66-6701 Art As Discourse

66-6706 The Body

This course investigates body-related representations that go beyond the concerns of video and performance art practices of the '80's, while acknowledging their legacy. A transhumanist lens is used to question our persistent fascination with the human body. Students explore issues at stake today that destabilize accepted boundaries between the natural and the artificial, and pose new questions about what it means to be human.

3 Credits**66-6707 Directed Graduate Projects**

The course provides students the opportunity to participate in individual discussions and critique with full-time MFA faculty. Particular emphasis will be on individualized production. Students will either refine a particular project or their ongoing body of work. Independent work by students, and individual meetings with instructors, form the essence of the class.

3 Credits

Requisites PREREQUISITES: 66-6701 Art As Discourse

66-6714 Visual Art Workshop

This studio course focuses on offering instruction in specific visual art techniques. Students will develop more advanced skills for making substantial improvements for their projects. This course may be taught by visiting artists.

1-6 Credits

66-6719 MFA Media Workshop

Weekly lectures, demonstrations, and critiques will assist students in creating media-based artworks. Students in their thesis year may produce new iterations of that work. Topics addressed will include aesthetic issues, as well as technical strategies customized to the content in the student artwork. Projects may include public art, installations, performances, and artist collaborations.

2 Credits

66-6720 Lighting Techniques Practicum

This course will introduce artists to the basics of lighting including set-up and placement of lighting instruments, selection of appropriate lights, and safety issues. Through demonstrations and exercises, students will operate both portable and studio lighting equipment. Students will create visual images as well as define space using a variety of lighting techniques. This course will help artists determine the appropriate lighting for live performance, video production, installations, and the documentation of installations and ephemeral media.

1-6 Credits

66-6721 PhotoMechanical Monster

Photomechanical reproduction, as Walter Benjamin would have it, completely changed the nature of art. The fundamental ideas and techniques of photographic reproduction will be taught in this short course, as a way of thinking about how photographic images are inflected by how they are produced. Students will learn about stochastic vs. amplitude-modulated dot formation, tonal reproduction curves, dot gain, and the vagaries of resolution as a path toward printing photographs that just might have aura.

1 Credits

66-6727 Mentorship

The mentorship experience is designed to perfect the student's craft in a particular medium through an intensive, hands-on experience with an acknowledged expert. A mentorship is a collaboration among the student, the student's advisor, and the mentoring environment's point person.

1-6 Credits

Requirements Permission of Instructor

66-6742 Image, Time and Motion

In this course students will expand their conceptual and technical skills in image editing and manipulation by applying 2D animation techniques to create the illusion of motion. By combining video and animation, students will learn to visualize their ideas and stories. Advanced strategies for sequencing real and artificial images will be compared using several software applications. Students will design and simulate three-dimensional space, which may be used to prototype sculptures, simulate performance space, or produce artwork for Internet distribution. this course stresses conceptual strategies and skills, intended to support individualized , exploratory art-making processes and practices.

2 Credits

Requisites PREREQUISITES: 66-6501 Screen Media or 66-6530 Video for Artists & Performers or 66-6531J Video for Artists & Performers

66-6744 Performing in Artificial Space

This intensive course will expand students' capabilities of performing with media. Students should come to class with concepts of performance in artificial space that they would like to explore with the understanding that all works will require collaboration. In this course, students will develop and stage a live performance that may include virtual environments, wireless cameras, webcams, surveillance cameras, networked performance, virtual sets, and artificial spaces via chroma-key techniques, multi-screen projection and live sound reinforcement.

2 Credits

Requisites PREREQUISITES: 66-6501 Screen Media or 66-6530 Video for Artists & Performers or 66-6531J Video for Artists & Performers

Journalism

53-1010 Introduction to Journalism

Course is designed to inform and inspire students about the important public service role of journalism in a democratic society, including the rights and responsibilities protected under the First Amendment. As technology advances, journalists must be grounded in the history of the profession and its enduring standards and values. Students will become more sophisticated media consumers as they prepare to become professionals in this evolving field. Students will also be introduced to a broad array of journalism careers, through guest speakers, presentations, and occasional field trips.

3 Credits

53-1015 Reporting and Writing I

Course introduces students to writing and reporting skills used in all major media formats, with an emphasis on newspapers, magazines, television, and radio. Writing exercises are combined with field reporting so that students gain practical experience. This course is designed to give students a solid foundation for further studies in print, broadcast,

or online journalism.

3 Credits

WI

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 53-1010 Introduction to Journalism and 53-1016 Grammar for Journalists and COMPASS Placement Test score \geq 97 or 53-1016E Grammar for Journalists: Enhanced or 52-1151 Writing and Rhetoric I or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English COREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

53-1015A College Newspaper Workshop

Students in this sophomore-level class serve as reporters and writers for The Columbia Chronicle, the college's award-winning weekly newspaper and its website. The class has learning objectives that parallel those of Reporting and Writing I (53-1015) and it may be substituted for Reporting and Writing I. Half the class time is devoted to an accelerated introduction to the fundamentals of journalism, and the other half to carrying out Chronicle assignments. Students receive the same training they would receive in Reporting and Writing I, but also gain hands-on experience in writing and reporting stories intended for publication and interact extensively with student editors. This class is also open to a limited number of photography majors interested in photojournalism and building their portfolios.

3 Credits

WI

Requisites PREREQUISITES: 53-1010 Introduction to Journalism and 52-1151 Writing and Rhetoric I COREQUISITES: 53-1016 Grammar for Journalists or 53-1016E Grammar for Journalists: Enhanced

53-1016 Grammar for Journalists

Two-credit course enables Journalism majors to improve essential grammar and punctuation skills before embarking on reporting and writing courses. Score of 21 to 27 on Journalism Department Grammar Proficiency Test

2 Credits

Requisites PREREQUISITES: Grammar for Journ Placement Test score \geq 21 or COMPASS Placement Test score \geq 61

53-1016E Grammar for Journalists: Enhanced

This two-credit course enables Journalism majors to improve essential grammar and punctuation skills before embarking on reporting and writing courses. This enhanced version of the course offers students more curricular support via smaller class size and individual teacher-student conferences. Students are required to meet regularly with a Journalism Department tutor. Score of 0 to 20 on the Journalism Department Grammar Proficiency Test.

2 Credits

Requisites PREREQUISITES: Grammar for Journ Placement Test score \geq 10 or COMPASS Placement Test score \geq 10

53-1500J Journalism that Changed the World: Ida B. Wells: Writing Against the Bias

This seminar course involves a close reading and discussion of Ida B. Wells (1862-1931) her news articles and investigative reports, especially about lynching and racism. Her reporting and writing styles will be examined along with contextual information from her diaries and correspondence as well as newfound evidence about her contributions and legacy.

1 Credits

53-1510J Journalism Images for your Portfolio

This course examines the role of imagery as an interpretation of journalism information. Students will visually translate information, features stories and opinion columns, and produce images through a means of their choice: photography, illustration or mixed media. This course offers a unique opportunity for students to work on real pieces of information for print and online and build a portfolio.

2 Credits

Repeatable

Requirements Permission of Instructor

53-2010 History of Journalism

Course covers multicultural evolution of news from ancient spoken, aural, and visual forms through printed, broadcast, and online journalism of today. Major developments in news media are examined, especially American newspapers, magazines, newsreels, radio, and television, with emphasis on Chicago examples.

3 Credits

PL

53-2015 Media Ethics and Law

Course instructs students in legal and ethical issues that working journalists confront in the gathering and dissemination of news; First Amendment history and interpretation are highlighted.

3 Credits

Requisites PREREQUISITES: 53-2010 History of Journalism or 53-1010 Introduction to Journalism

53-2020 Reporting for Print & Bcast

Course concentrates on interviewing, newsgathering, and lead-writing techniques for print and broadcast. Reporting with accuracy and objectivity is stressed.

3 Credits

Requisites PREREQUISITES: 53-1015 Reporting and Writing I and 53-2010 History of Journalism or 53-1010 Introduction to Journalism and 53-1015 Reporting and Writing I

Requirements Department Permission

53-2020A Reporting and Writing II

Course helps students refine their interviewing, researching, and writing skills as they report in and around Chicago. The course will emphasize accuracy, objectivity, and critical-thinking skills. After successfully completing this course, students will be able to report and write clear, precise, and well-organized stories. Students also learn the basics of multimedia reporting.

6 Credits

Requisites PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

53-2025 Copy Editing

Essential course teaches students how to spot errors, correct English usage, improve clarity, remedy inconsistencies and redundancies, and edit the story to meet generally accepted journalism standards and Associated Press style.

3 Credits

Requisites PREREQUISITES: 53-1016 Grammar for Journalists or 53-1016E Grammar for Journalists: Enhanced

53-2140 The World of Ethnic Media

This course will analyze the role ethnic media - newspapers, radio and television stations play in Chicago and the United States. Students will develop an understanding of the diversity of ethnic media. They will analyze ethnic news media coverage and compare it with mainstream media coverage. Students also will report and write about and for various ethnic media outlets.

3 Credits

PL

Requisites PREREQUISITES: 53-1015 Reporting and Writing I

53-2215 Magazine Article Writing I

Course introduces students to the world of consumer magazines and teaches them to pitch and write a variety of types of articles, from front-of-the-book to short features. Course covers idea generation, targeting, research, interviewing, structuring, writing, and rewriting.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-2220 Visual Journalism

Theoretical and hands-on course immerses students in all aspects of the visual side of journalism, including typography, photography, illustration, informational graphics, design, and layout. Pre-requisite: 53-1015 Reporting and Writing I, or permission of instructor.

3 Credits

Requisites PREREQUISITES: 53-1015 Reporting and Writing I

53-2310 Broadcast News Writing

Intended for students entering the Broadcast Journalism concentration, course teaches basic techniques for writing radio and television news scripts.

3 Credits

Requisites PREREQUISITES: 53-2020A Reporting and Writing II

53-2410 Medicine & Science in Media

Symposium-style course deals with major scientific and medical issues of public concern. Students consider how media interpret scientific information and make it relevant to lay audiences. Issues covered might include destruction to the environment, morality of euthanasia, funding of manned space travel, or nuclear policy in the post-Cold War era. Expert speakers are a course highlight.

3 Credits

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I

53-2420 Environmental Reporting

Course will train journalists to cover the environment as it relates both to public and private actions. Human

stewardship of the planet is at a crossroads. Actions taken now to reduce pollution, halt environmental depredation, and cut fossil fuel consumption will determine the Earth's future for generations to come.

3 Credits

Requisites PREREQUISITES: 53-1015 Reporting and Writing I or 53-1015A College Newspaper Workshop

53-2510 Opinion Writing

Course teaches students to write in their own voices for newspapers, magazines, and broadcast. Course includes exercises in editorial, column, and opinion writing for various media. Research required for most pieces.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-2520 Sports Reporting

Course helps students look beyond game scores into the whys behind sports developments, by interviewing Chicago-area athletes and sportswriters. Students cover games, write feature stories, and dig into news developments in the field of sports.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-2526 Intro to Fashion Journalism

Students will examine the historic and contemporary importance of fashion and its influence on the economy and culture of a country or region. Students will develop fashion writing, reporting and blogging skills. Students also will analyze the industry of fashion journalism, the business of fashion and critique fashion trends and designers.

3 Credits

Repeatable

Requirements Permission of Instructor

53-2535J How to Get a Job in Journalism

Course gives students an overview of the actual business of being a journalist. Students are taught how to put together a resume and design a professional Web site to contract negotiations and the life of a freelancer. Students learn about real world and work related issues as they start working outside the confines of the school or internships. Course provides

excellent preparation for job seekers in the field of journalism.

1 Credits

Repeatable

Requisites PREREQUISITES: 53-2020A Reporting and Writing II

53-2540 Reporting for Spanish-Language News Media

Course teaches students to learn how to produce quality journalism for Spanish-language print, online, and television news media in the United States, a fast-growing market. Frequent outside reporting assignments are required. Students will learn to report and write news and feature stories across media platforms. Course is intended for bilingual students.

3 Credits

GA Repeatable

Requisites PREREQUISITES: 53-1015 Reporting and Writing I

53-2545 Travel Writing: Florence

Course teaches students how to craft articles for the popular Food and Travel sections of newspapers, magazines, and Web sites. Students learn the basics of these two types of service journalism, explore the practical and ethical issues, and write pieces of varying types and lengths.

3 Credits

GA

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Broadcast or 53-2020A Reporting and Writing II

Requirements Permission Program Dir

53-2565J Reporting on Science News Makers: From Hobbits to Squid

Students will report about the groundbreaking role played by some of the world's leading scientific researchers and scientific educators who work behind-the-scenes at Chicago's research and conservation institutions, including the Field Museum of Natural History, the Adler Planetarium and the Shedd Aquarium.

2 Credits

Requisites PREREQUISITES: 53-2020A Reporting and Writing II

53-2570J Issues in Sports Media

Overview sports-industry course consolidating Columbia's college-wide, sports-related curriculum in tightly knit

modules taught by instructors from multiple departments.

2 Credits

Repeatable

Requisites PREREQUISITES: 53-2020A Reporting and Writing II or 52-1152 Writing and Rhetoric II

53-3110 Multimedia Feature Writing

Course requires that students report and write about human interest, social, and cultural events, creating stories with multimedia elements. The emphasis is on writing concise stories using descriptive writing for online publication.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Broadcast or 53-2020A Reporting and Writing II

53-3115 Investigative Reporting

Course focuses on exploring methods to track a story to its roots, emphasizing the key watchdog and spotlight functions of journalism. Students are taught how to find and report tough stories that powerful interests would rather not have revealed; gather relevant information and documentation; verify that information; and present results for various media.

3 Credits

Requisites PREREQUISITES: 53-2020 Reporting for Print & Broadcast and 53-2030 or 53-2020A Reporting and Writing II

53-3120 Covering Urban Affairs

Advanced reporting and writing course that teaches students how to cover city and county agencies as well as non-governmental organizations that impact urban life. Students interview agency officials, cover meetings, attend press conferences, and write news articles and in-depth pieces (including use of multimedia) that illustrate how government interacts - successfully and unsuccessfully - with neighborhoods and residents.

3 Credits

Requirements 60 Credits Completed

53-3125 Covering the Courts

Course teaches students the structure of the court system and how to report on criminal and civil cases. Deadline reporting is emphasized.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-3130 Interpretive Reporting

Course focuses on interpretive reporting, an advanced journalistic technique that goes beyond the who, what, where of basic reporting to the why and how to bring perspective, clarity, and insight to major news stories. Students use journalistic tools of interviewing, research, and reporting to explain relevance of major issues.

3 Credits

Requisites PREREQUISITES: 53-2020 Reporting for Print & Bcast and 53-2030 or 53-2020A Reporting and Writing II

53-3210 Magazine Editing

Course teaches students consumer magazine editing skills. Students learn to research, assign, and edit short and long magazine stories for content, structure, and style; analyze and critique how magazines create an editorial mix in print and online; coach and mentor writers effectively; and package a magazine feature story with sidebars, graphics, and illustrations.

3 Credits

Requisites PREREQUISITES: 53-2025 Copy Editing and 53-2215 Magazine Article Writing I

53-3215 Trade Magazine Writing

Course teaches specific research, writing, and editing skills for magazines serving various industries. Students learn to cover specific businesses for specialized audiences. Course provides an excellent preparation for Chicago's many trade publications.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-3220 Magazine Article Writing II

Course develops skills acquired in Magazine Article Writing I, concentrating on developing and marketing one short-form article, also known as a department or front-of-book piece, as well as one feature-length magazine piece. In addition to working on these stories, students read and discuss examples of long-form magazine writing and investigate

immersion reporting techniques and the borrowing of literary techniques for nonfiction use.

3 Credits

Requisites PREREQUISITES: 53-2215 Magazine Article Writing I

53-3225 Music Journalism

This writing class focuses on the trends, personality, and culture within the multibillion-dollar music industry, against the backdrop of Chicago's vibrant contemporary music scene.

3 Credits

Repeatable

Requisites PREREQUISITES: 53-2020A Reporting and Writing II

53-3230 Graphics Reporting

3 Credits

Repeatable

Requisites PREREQUISITES: 53-2220 Visual Journalism or 53-1015 Reporting and Writing I

53-3310 Writing & Reporting TV News

Course builds on skills taught in Broadcast News Writing by focusing on development and writing of reporter-news packages as well as news producing. Some stories written in this class are produced in 40-2601 Creating the Television News Package.

3 Credits

Requisites PREREQUISITES: 53-2310 Broadcast News Writing

53-3505 Narrative Journalism

Long-form magazine writing course asks students to examine and create long-form, narrative nonfiction stories targeted to specific publications. Students identify markets, conduct research and interviews, structure a story, write and rewrite that story, and participate in workshop sessions. They also study the work of contemporary narrative journalists.

3 Credits

Requirements Permission of Instructor

53-3515 Online Journalism

This course introduces students to the new and varied ways to report stories online. Through two main projects, a personal blog and a team-built journalistic web site, students become fluent in the language, workflow and rigorous demands of Internet publishing.

3 Credits

Requisites PREREQUISITES: 53-2020 Reporting for Print & Bcast and 53-2030 or 53-2020A Reporting and Writing II

53-3518 Mobile Journalism

From geo-locational storytelling to a full multimedia reporting suite in the palm of your hands, mobile technology is poised to change how journalism is both reported and read. This class will introduce journalism students to the challenges and possibilities inherent in the mobile medium through hands-on mobile reporting and mobile website development.

3 Credits

Requisites PREREQUISITES: 53-3515 Online Journalism or 53-2020A Reporting and Writing II

53-3525 Honors Seminar

Seminar course offers outstanding upper-class students the opportunity to do a significant piece of professional-level reporting and writing project, with a multi-media emphasis and suitable for publication.

3 Credits

Requirements Permission of Instructor

53-3535 College Magazine Workshop

Fast-paced, hands-on course allows students to put all they've learned into practice by producing Echo, a professional-quality magazine, in a single semester. Students assign, write and edit the articles, assign photos and illustrations, design pages, complete the book with a table of contents and coverlines, and send it to the printer.

6 Credits

Repeatable

Requisites PREREQUISITES: 53-3210 Magazine Editing and 53-3220 Magazine Article Writing II

Requirements 3.0 GPA required and Permission of Instructor

53-3536 Writing for Echo

In this course, students write short and long-form features and print and online articles for Echo, the Journalism Department's professional-quality magazine. Student will collaborate with the magazine's editing and design staff, who produce the magazine.

3 Credits

Repeatable

Requisites PREREQUISITES: 53-2215 Magazine Article Writing I

53-3540 Fashion Journalism

Course helps students develop fashion writing and reporting skills with an awareness of fashion history, terminology, and business. Students report on fashion shows, cover boutiques and designers, write collection reviews and trend reports, and complete a fashion news feature article.

3 Credits

Requisites PREREQUISITES: 53-2020A Reporting and Writing II

53-3550 Entrepreneurial Journalism

The future of news is entrepreneurial. Whether it's building a news business from the ground up, or bringing a startup culture to a legacy media organization, knowing how to think entrepreneurially is a crucial skill for journalists today. This class will teach students how to conceive of a sustainable journalistic business and pitch it to real-world investors and entrepreneurs. Additionally, students will learn about funding methods, understand how journalism businesses run, and meet real-world journalism entrepreneurs.

3 Credits

Requirements Permission of Instructor

53-3588 Internship: News Reporting and Writing

Course provides advanced journalism students with internship opportunities to gain work experience with online or print publications in their areas of concentration or interest while receiving academic credit toward their degrees.

1-6 Credits

Repeatable

Requirements Internship Coord. Perm.

53-3589 Internship: Broadcast

Course provides advanced Broadcast Journalism students with internship opportunities to gain work experience in their area of concentration or interest while receiving academic credit toward their degrees.

1-6 Credits

Repeatable

Requirements Internship Coord. Perm.

53-3590 Internship: Magazine Writing and Editing

Internships provide advanced journalism students with opportunities to gain work experience with online or print publications in their areas of concentration or interest while receiving academic credit toward their degrees

1-6 Credits

Requirements Internship Coord. Perm.

53-3598 Independent Project: Journalism

Course requires that the student, with approval of a supervising faculty member, designs an independent project to study a subject area that is not available in the journalism curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Department permission is required.

1-6 Credits

Repeatable

Requirements Department Permission

53-3601A Practicum in Television News: Newsbeat

Course teaches all facets of planning and executing a local news program: ideas, story assignment, shooting, research, interviewing, editing, anchoring, and stand-ups. Students gain experience in breaking news, sports, weather, entertainment, and enterprise packages. Broadcast Journalism students, in cooperation with advanced students enrolled in Television Department courses 40-3621A (Producing) and 40-3317 (Direction), produce the live, twice-weekly Newsbeat.

6 Credits

Repeatable

Requisites PREREQUISITES: 40-2601 Creating the TV News Package and 53-3310 Writing & Reporting TV News

Requirements Permission of Instructor

53-3601B Practicum Television News: Metro Minutes

Course teaches all facets of planning and executing a local news program: story creation and assignment, research, interviewing, shooting, editing, anchoring, and stand-ups. Broadcast Journalism students report, shoot, and edit projects for Metro Minutes and serve as anchors and reporters, working in collaboration with students in the Television Department Producing Practicum.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2601 Creating the TV News Package and 53-3310 Writing & Reporting TV News

53-3602 Multi-Media Sports Reporting

Course teaches the fundamentals of developing, writing, and reporting sports stories for various media platforms. Students will put their sports stories on a Web site, as well as produce a broadcast version for Frequency TV.

3 Credits

Repeatable

Requisites PREREQUISITES: 40-2601 Creating the TV News Package and 53-3310 Writing & Reporting TV News

53-4110 The Business Beat

Course teaches students to understand and report on the economy, big and small business, financial markets, technology and media, labor, real estate, personal finance, and more.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-4115 Community News

Course stresses the growing importance of local, community journalism in an increasingly complex media environment. Students cover a variety of public policy issues that affect urban neighborhoods and suburban communities, and learn to focus stories for local audiences.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-4120 Covering Politics: Chicago 2011

Students will report and write about local and national political races using multimedia techniques. Employing databases, interviewing techniques and a variety of other advanced reporting skills, students will create a body of work that will help them as political reporters, editors and producers.

3 Credits

Repeatable

Requisites PREREQUISITES: 53-2020A Reporting and Writing II

53-4410 Science and Medicine: Covering the News

Course teaches students to take complex ideas and express them in language accessible to a mass audience. The ability to write and report clearly about medical, scientific, and environmental subjects is an increasingly useful skill in writing for newspapers, magazines, broadcast outlets, Web pages, book publishers, the health industry, and academic institutions. The reading public has a strong need for news about health, the sciences, and the state of the planet both to make personal lifestyle choices and to guide local and national leaders in setting policy.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-4415 Feature Writing in Science and Medicine

Course teaches students the art of creating colorful, descriptive feature stories about medical, scientific and environmental topics employing time-honored principles of narrative and expository writing. Special reporting techniques will also be discussed.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-4540 Advanced Sports Reporting

Course, the sequel to Sports Reporting, emphasizes in-depth coverage, both in subject matter and length of stories. Field-reporting assignments will include sports media, sports business and marketing, stadium financing and construction, legal issues, and gender issues.

3 Credits

Requisites PREREQUISITES: 53-2520 Sports Reporting

53-4550 Reporting Entertainment News

Advanced news and business reporting course focuses on trends, personalities, and popular culture in the world of arts, entertainment, and media.

3 Credits

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-4550L Reporting Entertainment News (LA)

This advanced news and business reporting class focuses on trends, personalities, and popular culture in the world of arts, entertainment, and media.

3 Credits

53-4551L Covering the Entertainment Industries

This course examines the business organization, legal aspects and current practices of the entertainment businesses. It is intended to ground journalism students in the history, trends, terminology and challenges of the music, film, television and other entertainment businesses. It will examine how technology shapes the entertainment and news media environment. The seminar will require critical thinking and writing skills to analyze business decisions and their impact on the entertainment industries and the public discourse they influence.

3 Credits

Requirements Department Permission

53-4555 Location: LA

This course is a journalistic primer on Los Angeles. It covers the forces, natural and man-made, past and present, that created modern-day Los Angeles-an understanding that is essential for reporters who wish to knowledgeably cover this complicated city and the entertainment industries based here.

3 Credits

53-4570 Topics in Journalism

Course requires that students study, interview, and assist journalists who are applying their skills and training in non-traditional roles and jobs both inside and outside news organizations. The students will contribute written and multi-media elements to ongoing research about the rapidly evolving media environment and employment trends affecting the journalism field.

3 Credits**Repeatable**

Requisites PREREQUISITES: 53-2020A Reporting and Writing II or 53-2020 Reporting for Print & Bcast and 53-2030

Requirements Permission of Instructor

53-4580J Covering the Federal Courts with Twitter

Students will cover the federal courts in Chicago, producing real-time coverage in a multi-media, deadline-oriented newsroom environment. This course offers a unique opportunity for students to cover a variety of court cases using Twitter and other social media.

3 Credits

Requisites PREREQUISITES: 53-2020A Reporting and Writing II

Requirements Permission of Instructor

53-4590 Latina Voices

Students receive intense hands-on experience in writing and reporting skills as well as the opportunity to be published on the Latina Voices Web site. The online site will feature culture and commentary pieces about Hispanic women, one of the fastest growing populations in the United States.

3 Credits**PL Repeatable**

Requisites PREREQUISITES: 53-2020A Reporting and Writing II or 53-2020 Reporting for Print & Bcast or 53-4101 or 52-1603 Introduction to Creative Nonfiction

Requirements Permission of Instructor

53-4610 International Reporting

Course is a practical guide to covering international stories from here and abroad. Students will analyze issues of importance in Asia, the Middle East, Africa, the Americas and Europe. In exploring reporting strategies for print and broadcast, students will learn to include historical perspective and provide social, economic, political, and cultural context; they will also learn to look for the human element and downplay crisis-oriented coverage.

3 Credits**GA**

Requisites PREREQUISITES: 53-2030 and 53-2020 Reporting for Print & Bcast or 53-2020A Reporting and Writing II

53-4621J Covering Europe: Paris, Brussels & The Hague

This is an intense international travel/study course designed to prepare students to report, write and produce print, broadcast (radio and television) and multimedia projects about the politics, history, economics and culture of Europe. Based in London, students will see how CNN, BBC, the New York Times, MSNBC, the Associated Press and Reuters cover Europe from London. They will interview members of the British government, foreign ministry, World Bank, non- governmental organizations (NGOs), New Scotland Yard, leaders in the arts and culture, and prominent international correspondents and newsmakers.

3 Credits

GA Repeatable

53-4665J In the Field: Austin

Students will immerse themselves in the West Side neighborhood of Austin, producing stories about this undercovered community in a multi-media, deadline-oriented newsroom environment. This course offers a unique opportunity for students to get to know an underserved area and give voice to its residents as they cover education, crime and other key issues. The emphasis will be on meeting deadlines, collaborating with others and producing multi-media work that gets published immediately.

3 Credits

PL Repeatable

Requisites PREREQUISITES: 53-2020A Reporting and Writing II

53-4670 Diversity in the Media: Women in Journalism

Topical course examines how mainstream and alternative media cover issues of gender and sexuality, race, religion, and socio-political and ethnic diversity. Course also looks at the journalistic tradition of covering voiceless or disenfranchised groups, such as the homeless, imprisoned, or disabled.

3 Credits

GA Repeatable

Requisites PREREQUISITES: 53-2020A Reporting and Writing II or 53-2020 Reporting for Print & Bcast and 53-2030

53-4755J Silent Spring: Journalism That Awoke the World

Course examines poetic, political, and polemical elements of Rachel Carson's literary journalism as well as personal challenges the twentieth century writer faced. Her final work, Silent Spring, documented the ecological harm of DDT pesticide. Initially rejected by 15 magazines, her investigative reportage went on to become an international bestseller. Despite harsh and often sexist criticism, her findings were confirmed by the U.S. government. Her expose helped rewrite federal laws and create the U.S. Environmental Protection Agency.

1 Credits

53-5110 The Business Beat

This course teaches students to understand and report on the economy, big and small business, financial markets, technology, and the media, labor, real estate, and more.

3 Credits

53-5115 Community News

This course will stress the growing importance of community journalism in an increasingly complex media environment. Students will cover a variety of public policy issues that affect urban and suburban communities, and learn to focus stories for community audiences.

3 Credits

Requirements Department Permission

53-5120 Covering Politics: Chicago 2011

3 Credits

53-5220J Web Video for Print Journalists: Boot Camp

In an ever-changing media industry, journalists must be able to tell stories through words, pictures and sound. Using hand-held video cameras, students will learn to tell local neighborhood stories for an online news site in this intensive, hands-on reporting course. Emphasis will be placed on deadlines, basic editing skills, and journalistic storytelling.

2 Credits

Requisites PREREQUISITES: 53-6610 Reprtnng Public Affrs/Local

53-5410 Science and Medicine: Covering the News

The ability to write and report clearly about scientific, health, and environmental subjects is an increasingly useful skill in writing for newspapers, magazines, broadcast, book publishers, business, and industry.

3 Credits

53-5415 Feature Writing in Science and Medicine

Students learn the art of creating colorful, descriptive feature stories about medical, scientific and environmental topics employing time-honored principles of narrative and expository writing. Special reporting techniques will also be discussed.

3 Credits

53-5520 Convergence Journalism Wkshp

No description available.

4 Credits

53-5540 Advanced Sports Reporting

Emphasizes in-depth coverage of a variety of sports beats. In addition to game coverage, field-reporting assignments will include sports media; sports business and marketing; stadium financing and construction; and women's sports and gender issues

3 Credits

53-5550 Reporting Entertainment News

This advanced news and business reporting class focuses on trends, personalities, and popular culture in the world of arts, entertainment, and media.

3 Credits

53-5570 Topics in Journalism

Students will study, interview and assist journalists who are applying their skills and training in non-traditional roles and jobs both inside and outside news organizations. The students will contribute written and multi-media elements to ongoing research about the rapidly evolving media environment and employment trends affecting the journalism field.

3 Credits

Requisites PREREQUISITES: 53-2020 Reporting for Print & Bcast and 53-2030

Requirements Permission of Instructor

53-5570J Covering the Iowa Caucuses

3 Credits

53-5580J Covering the Federal Courts with Twitter

Students will cover the federal courts in Chicago, producing real-time coverage in a multi-media, deadline-oriented newsroom environment. This course offers a unique opportunity for students to cover a variety of court cases using Twitter and other social media.

3 Credits

Requisites PREREQUISITES: 53-6610 Reprtnng Public Affrs/Local and 53-6615 LocalGovt & Politics Semnr

53-5590 Latina Voices

3 Credits

Requirements Permission of Instructor

53-5621J Covering Europe: Paris, Brussels & The Hague

This is an intense international travel/study course designed to prepare students to report, write and produce print, broadcast (radio and television) and multimedia projects about the politics, history, economics and culture of Europe. Based in London, students will see how CNN, BBC, the New York Times, MSNBC, the Associated Press and Reuters cover Europe from London. They will interview members of the British government, foreign ministry, World Bank, non- governmental organizations (NGOs), New Scotland Yard, leaders in the arts and culture, and prominent international correspondents and newsmakers.

3 Credits

53-5665J In the Field: Austin

Students will immerse themselves in the West Side neighborhood of Austin, producing stories about this undercovered community in a multi-media, deadline-oriented newsroom environment. This course offers a unique opportunity for students to get to know an underserved area and give voice to its residents as they cover education, crime and other key issues. The emphasis will be on meeting deadlines, collaborating with others and producing multi-media work that gets published immediately.

3 Credits

53-5670 Diversity in the Media: Women in Journalism

Topical courses examine how mainstream and alternative media cover issues of gender and sexuality, race, religion, and socio-political and ethnic diversity. Courses also look at the journalistic tradition of covering voiceless or disenfranchised groups, such as the homeless, imprisoned or disabled. Topics have included Alternative Press, Women and the Media, Black Journalism in America, and Covering Religion. PREREQUISITE: 53-1015 INTRO TO WRITING AND REPORTING

3 Credits

GA

Requisites PREREQUISITES: 53-2020A Reporting and Writing II or 53-2020 Reporting for Print & Beast and 53-2030

53-5715 Broadcast Journalism II

3 Credits

Requisites PREREQUISITES: 53-6710 Broadcast Journalism I

53-5760J Mahatma Gandhi's & Dorothy Day's Journalism that Shook Empires

Examines the power of journalism in mobilizing citizens, solidifying public opinion, influencing official decisions and serving the disenfranchised through two case studies; News enterprises of Mohandas Mahatma Gandhi in South Africa and India that challenged colonial powers and religious hierarchies as well as writings of Dorothy Day, U.S. Bohemian atheist-turned-cofounder of The Catholic Worker that embarrassed church and civic leaders with its radical views and results. Their professional/personal struggles and journalistic legacies will be explored.

1 Credits

53-6610 Reprtnng Public Affrs/Local

3 Credits

53-6615 LocalGovt & Politics Semnr

Students cover local events alongside working professionals. They report, against deadline, on events in Chicago City-County Building such as meetings of the City Council and Cook County Board of Commissioners, as well as downtown news events including press conferences, political campaigns, elections and rallies.

3 Credits

53-6620 InfoSearchStrategies

Demonstrations and practical experience in advanced reporting techniques including interviewing, using public documents, and analyzing computer data.

3 Credits

53-6625 Courts and the Law

Theory and practice are joined in this course introducing students to the basics of the law, structure of the courts, philosophy and administration of justice, and how to cover the courts, from the lowest municipal court to the Supreme Court of the United States. Media Law, including First Amendment, libel and freedom of information laws.

3 Credits

53-6630 Public Affairs/State

This course provides knowledge and practice in covering state affairs by various beats, including the elective offices and numerous departments, agencies, authorities, boards, and commissions.

3 Credits

53-6635 State/National Govt Seminar

Lectures and sessions outside the newsroom with government officials, legislators, lobbyists, and other experts prepare students for covering state and national government operations, including executive functions, the legislative process, the judiciary, regulatory activities, and the roles of politics and lobbying.

3 Credits

53-6640 Public Affairs/National

Students continue expanding their knowledge of national affairs and put into practice what they have learned by covering the major federal offices with regional headquarters in Chicago. These include the major Cabinet-level departments like Housing and Urban Development as well as the agencies such as the Federal Bureau of Investigation, Drug Enforcement Administration, Internal Revenue Service, and Environmental Protection Agency.

3 Credits

Requisites PREREQUISITES: 53-6630 Public Affairs/State

53-6645 Graduate Thesis

As the final requirement for the master's degree in journalism, each candidate must satisfactorily complete a well-researched, edited and documented 5,000-word publishable or broadcast-worthy piece on a significant public affairs and/or journalism topic. This course, a combination of seminar and individual coaching, will help you achieve that goal within a semester. The seminar is designed to help guide you through the process by offering a structure for choosing a viable topic, developing a proposal and roadmap for research and setting benchmarks so you can finish the project, publish it and earn your master's degree. (Publishing is not required, but polishing the 20-page final version through several drafts is.)

1-6 Credits

53-6650 Foundations of Journalism

3 Credits

53-6655 Reporting Public Affairs - State & National

This course provides knowledge and practice in covering state and national affairs by various beats including the elective offices, numerous departments, agencies, authorities, boards and commissions.

3 Credits

Requisites PREREQUISITES: 53-6610 Reprtnng Public Affrs/Local

53-6665 Journalism Culture: Trends & Traditions

2 Credits

Requisites COREQUISITES: 53-6650 Foundations of Journalism

53-6672 Online News Production & Analysis

This capstone techniques course is designed to prepare students to be digital journalists demonstrating core interactive competencies.

1 Credits

53-6710 Broadcast Journalism I

Students learn the specialized technique of writing for broadcast through intensive practice. Later, the class will simulate a day in the life of a TV newsroom operation, building to an afternoon news update. Students will rotate assignments as reporters, camera operators/editors, producer, and writer.

3 Credits

53-6715 Broadcast Journalism II

Students get more experience in the use of field equipment for both daily stories as well as package projects. The course focuses on shooting, editing, and writing pieces for a television newscast or magazine format program.

3 Credits

Requisites PREREQUISITES: 53-6710 Broadcast Journalism I

53-6730 Magazine Journalism I

Course teaches the wide range of skills necessary to write for and edit consumer and trade magazines. It includes a brief survey of the magazine industry with emphasis on what makes some magazines succeed while others fail. Students apply this knowledge when writing several articles of varying lengths for different magazine audiences while simultaneously acting as editors for their peers.

3 Credits

53-6735 Magazine Journalism II

3 Credits

Requisites PREREQUISITES: 53-6730 Magazine Journalism I

53-6740 Teaching Journalism: Pedagogy & Best Practices

Examines conceptual frameworks and practical classroom strategies for teaching journalism at a college, high school or professional workshop for adult learners. Topics include learning styles, instructional formats and practices, technology in the classroom, motivational strategies, effective assignments, assessment and evaluation techniques.

3 Credits

Requirements Permission of Instructor

53-6788 Internship: Journalism

Opportunities to gain work experience in areas of concentration or interest while receiving academic credit toward degree.

1-6 Credits

53-6798 Indep Project: Journalism

The student, with approval of a supervising faculty member, designs an independent project to study a subject area that is not available in the journalism curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 Credits

Marketing Communication

54-1500 Introduction to Marketing

Introductory survey course explores the fundamentals of marketing: product, promotion, pricing, and distribution, as well as the impact of market research, technology, and globalization. Students will also address the role ethics plays in the everyday operations of marketers.

3 Credits

54-1501 Introduction to Sales Promotion

Students will examine promotional and retail marketing from three perspectives (POV): retailer, manufacturer and

shopper. The students will also learn about the art and technology of shopper message delivery and quantitative results measurement. The course examines the range of techniques available to activate consumer, as well as professional buyer, brand demand. Students will explore the newest sales activation battleground, the retail store, with an in-depth engagement in the principles, opportunities and challenges of retail marketing from the time the shopper arrives at the store until the time they leave with brand in hand. The course explores a variety of retail channels including (but not limited to) grocery, mass, drug and electronics.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-1503 Introduction to Sales & Sales Management

Course examines selling techniques from a variety of perspectives. Course covers initial client contact, making the sale, and customer service. Students examine effective management of a sales force in a competitive and diverse marketplace.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-1505J Selling with Your Ears: Listening and Other Personal Selling

This course is designed for students who are looking to acquire the consultative selling skills necessary to work with clients as a salesperson or manager. Students acquire a working knowledge of consultative selling skills starting with effective listening via lectures and actual skill practice sessions.

1 Credits

Repeatable

54-1523 Topics in Marketing

This course exposes students to issues of current significance that are new and timely. It positions students at the leading edge of ideas that drive markets.

1 Credits

Repeatable

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

Requirements Department Permission

54-1530 Marketing Research Basics

This course is designed to provide a basic foundation in marketing research and marketing information resourcing. With these foundational skills, students can develop the marketing knowledge needed to make effective strategic decisions across all of the marketing disciplines. Both primary and secondary research and information resourcing along with the application of basic math concepts used in marketing situations will be explored. For students entering the Marketing Communication department Fall 2009 or later, this course can be an acceptable substitute for the required 54-2500 when an applied analytics course (i.e. 54-3810, 54-2811, etc.) is also taken as an elective in the future.

3 Credits

Requisites COREQUISITES: 54-1500 Introduction to Marketing

54-1600 Introduction to Advertising

Introductory course examines traditional and emerging fundamentals of advertising as an interdisciplinary marketing-based practice, career option, and cultural force. Curriculum is designed to accommodate Marketing Communication majors and students from other departments throughout the College.

3 Credits

54-1601 Consumer Behavior (Adult)

Course explores the relationship between conscious and unconscious factors influencing consumers and examines the need, structure, and interaction with planned advertising messages. Survey course gives students insight into the reasons advertising works, using basic readings in the psychology of perception and attitude formation.

3 Credits

54-1602 The Anatomy of the Commercial

Course studies the television commercial as advertising strategy, film production, editorial process, art form, and phenomenon of popular culture. Course materials consist of TV commercials, including hundreds of the most expensive, exciting, funny, effective, outrageous, sexy, and conceptually brilliant television spots ever made. Course is a must for career-focused advertising and film students.

3 Credits

Repeatable

54-1603 Advertising in America

Survey course emphasizes the unique role of advertising in American society traced through the sociological

development of advertising in America from the earliest days to the present.

3 Credits

54-1604 Interactive Advertising

Course presents and explores marketing communication through digital media. Several converging techniques are introduced: computer-based multimedia, television, computer networks, telephone, and cable systems. Lectures and discussions cover basic components of marketing communication promotions, direct marketing, public relations, retail distribution, and advertising. Exercises focus on development of interactive advertising campaigns.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-1605 Advertising Copywriting I

Course teaches student to write advertising copy for campaigns that target large mass consumer audiences. Focused on writing campaigns to be featured in print, broadcast, and online media, the course teaches students the elements of style and creativity, relevant communication techniques, and the basics of how advertisements are constructed.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising

54-1606 Design Principles for Copywriters

In this Advertising concentration course, students will explore methods of layout for various advertising campaigns using Adobe Creative Suite. Students will learn unique techniques using computer generated and/or manipulated images, special effects and other layout methods to visually communicate strategic solutions for various advertising projects.

3 Credits

54-1672 Topics in Advertising

The changing series of Topics Courses explore timely or emerging issues in advertising. They introduce the student to the breadth and diversity of the subject.

1 Credits

Repeatable

Requirements 2.70 GPA required

54-1700 Introduction to Public Relations

Course is an overview of the historical development and the contemporary techniques of public relations, one of the fastest-growing career fields in our global information society. Through class discussion and case studies focusing on both actual and creatively imagined situations, students gain insight into the world presented by the major media and learn the importance of research, planning, action, and evaluation, with an emphasis on ethical implications.

3 Credits

54-1701 Public Relations Writing I

Writing-intensive course covers all forms of writing for communicating public relations messages, including press releases, media alerts, public service announcements, video news releases, pitch letters, speechwriting, brochures, newsletters, and other public relations presentations. At the successful completion of the semester, each student has accomplished a writing portfolio.

3 Credits

WI

54-1702 Special Events and Promotions

Course focus is on the public relations techniques of special events, including event planning, management, and production. Students learn to create, plan, budget, implement, and evaluate events, ranging from parades and marathons and road race events to product launches and theme parties. Students participate in at least three special events during the semester and complete a final exam where they plan, promote, create, and orchestrate a silent auction fundraiser for a nonprofit organization.

3 Credits

54-1703 Public Relations Resources

Course gives students the opportunity to meet a series of guest speakers from the public relations professions, who give them an up-to-the-minute education in today's PR skills. The course's wide range of PR tools changes from semester to semester as the profession evolves. Recent guest professionals have focused on video news releases, internet PR, and a newsroom tour. In addition to acquiring skills, students gain a theoretical understanding of the many facets of public relations today.

3 Credits

54-1704J Pitching the Media for the Layman

Course introduces students in disciplines other than Public Relations studies to tips and techniques for garnering media attention for their band, art work, writing, etc. Students learn how to find and create news within their own accomplishments.

1 Credits

54-1706J Extemporaneous Speaking: How to Ad-lib on the Radio

This course is for students who wish to develop the art and skill needed to speak extemporaneously on the radio. The course explores vocal skills, structuring the impromptu speech, and ordering ideas. Utilizing the skills of organizing key points and lots of practice, students feel more confident in the broadcast and social setting. Students practice in the classroom setting and at the end of the semester, perform behind a microphone.

1 Credits

Repeatable

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I

54-1708 Topics in Public Relations

This course is explicitly focused on strengthening the tools PR practitioners utilize in the early years of their careers, with a strong emphasis on research, front-end campaign development, service learning and Web 2.0. This will be achieved in the context of GLBT-centered communications, a relatively complex yet still underdeveloped practice group. This will include, but is not limited to, assessing an organization's GLBT communications needs, developing an understanding of the market, interacting with GLBT media and PR professionals, identifying relevant channels (media, online, events, sponsorships, charitable giving, etc) and creating a powerful message platforms

1 Credits

Requirements 2.70 GPA required

54-1800 Introduction to Sports Marketing

Course explores the breadth of the sports marketing industry and its consumer and communication realities. This intermediate marketing course introduces students to the Sports Marketing concentration or provides a marketing elective. Students learn how to decide market selection and how to plan, create, and assess sports marketing communication programs that include advertising, marketing, public relations, and new media.

3 Credits

54-2500 Introduction to Market Research

Course introduces measurement and research techniques employed in marketing. Curriculum places emphasis on design, execution, analysis, and interpretation of both qualitative and quantitative research. Students learn to initiate and execute a meaningful research study.

3 Credits

Requisites PREREQUISITES: 41-3107 Radio Marketing & Promotion or 54-1500 Introduction to Marketing

54-2502 Creativity in Marketing

Exploratory course encourages students to consider nontraditional methods of marketing products. Students engage in creative problem solving in all aspects of marketing to achieve marketing objectives and increase profitability.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2503 Marketing Not-for-Profit Organizations

Course teaches students that the same marketing principles used to sell consumer products for profit are applicable when marketing not-for-profit organizations such as charities, cultural institutions, schools, and hospitals. The growth and competitiveness of not-for-profits demand effective marketing, and students will be asked to solve some of the cases studied.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2504 Customer Information Marketing

Course teaches students to use database marketing to increase efficiency. Students learn to create profitable one-to-one customer relationships that gain information necessary to understanding customer behavior. Course demonstrates the means to improving overall profits by using databases to link planning, forecasting, budgeting, list and media selection, product development, fulfillment, and customer services. Students apply these techniques to real-life marketing problems.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2505 E-Commerce/Database Marketing

Course teaches students to use database marketing to increase efficiency. Students learn to create profitable one-to-one customer relationships that gain information necessary to understanding customer behavior. Course demonstrates the means to improving overall profits by using databases to link planning, forecasting, budgeting, list and media selection, product development, fulfillment, and customer services. Students apply these techniques to real-life marketing problems.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2510 Brands & Branding

Course is a survey of the strategies and activities that create distinctive brand identities and generate loyalty for products and services. Students will discover the many touch points and stakeholders that affect branding and explore branding as it applies across advertising, public relations, employee interaction, corporate social responsibility, and new product development.

3 Credits

Repeatable

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2515 Technology for Marketing

Course explores the impact of contemporary technologies on the marketing process. Starting with the e-commerce on today's internet and moving on to recent and emerging technologies, hands-on activities will explore the ease of building a business solution Web site; using a contemporary marketing information system (SPECTRA EnLighten) to explore product segmentation and potential; exploring the global potential of products using EuroMonitor; and building a working, integrated customer relationship management (CRM) solution.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2520 Visuals for Communication

We live in a visual world, and sound marketing communication is based as much on visuals as it is on words. Students will learn how to think visually and express visual concepts. Drawing ability is not necessary.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2530 Hispanic Marketing

This course surveys the significance of the U.S. Hispanic market, its many components, and the methods for marketing to it. Students explore Latino demographics and psychographics; spending power; growth projections; the new Latinization versus outdated stereotypes; and specific media, research, advertising, and public relations practices as they apply to the Hispanic market, culminating in the development of a complete marketing campaign. The course is for Latino and non-Latino students interested in capitalizing on the fastest growing market segment.

3 Credits

PL

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2550 Global Marketing Workshop - Prague

Course focuses on case study review and discussion of global marketing issues in Europe and specifically the EU (European Union). Students apply basic marketing principles to real life problem solving situations. Students will have the opportunity to interface with advertising agency personnel from DRAFTFCB Prague.

6 Credits

GA Repeatable

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

Requirements Department Permission

54-2560 Shopper Marketing

This course explores the principles, opportunities and challenges of retail marketing from the time the shopper arrives at the store until the time they leave. The course covers a variety of retail channels including (but not limited to) grocery, mass, drug and electronics. Students will examine retail marketing from three perspectives: retailer POV, manufacturer POV and shopper POV. The students will also learn about the art and technology of in-store shopper message delivery and quantitative results measurement.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1601 Consumer Behavior (Adult)

54-2601 Advertising Workshop

Marketing Communication Advertising core requirement course focuses on teaching students how to develop a comprehensive advertising plan that answers a problem posed by a selected client or case study. At the culmination of the course, students will formally present their creative solution. Course offers a hands-on approach to utilizing principles learned across the Advertising concentration. Recommended for advanced advertising students.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising

54-2602 Advertising Production I

Course allows students to practice the skills needed to plan, produce, and pitch radio and television commercials and infomercials. Students develop creative concepts, prepare treatments, proposals, scripts, and budgets. Students also participate in the workflow of the broadcast advertising business, focusing on personnel requirements, creative techniques, and cost factors that affect pre-production, production, and post-production. Each student creates a professional bid package that demonstrates his or her approach in meeting specific marketing objectives for a particular client and product.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2603 Business to Business Advertising

Course is an intensive workshop that focuses on strategies and techniques that apply for business-to-business or B2B advertising. Designed to help students understand key differences between business-to-business versus regular business-to-consumer or B2C advertising, this course requires the students' development of B2B campaigns for inclusion in their portfolios.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2604 Advertising Campaigns and Case Studies

Case study course analyzes advertising campaigns deemed noteworthy because of their success or ineffectiveness. Students focus on SWOT overviews; methods of creative advertising; media planning, selection, and placement; development of advertising materials; and issues related to the ethics of leading advertisers.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising

54-2605 Advertising Copywriting II

Course continues the study of relevant communication techniques, elements of style, and creativity in writing advertising campaign copy for mass consumer audiences. Course emphasizes practical examination of the fundamentals of advertisement construction for print and broadcast media.

3 Credits

WI

Requisites PREREQUISITES: 54-1605 Advertising Copywriting I

54-2606 Interactive Advertising Campaign Development

In this elective course, offered and taught jointly by Interactive Arts and Media and the Marketing Communication Department, students will develop interactive advertising campaigns for select products/services. This course will challenge student teams from each department to conduct research, develop strategies, create concepts and produce digital campaigns. At the culmination of the course, students will formally present their fully developed interactive campaigns and will have produced work for their portfolios.

3 Credits

Requisites PREREQUISITES: 54-1604 Interactive Advertising

54-2615 Advertising Production II: Print Production Seminar

Course exposes students to the history of print production and processes used in creating advertisements for print media (newspapers, magazines, books, outdoor posters, bus wraps, and other promotional materials). Course familiarizes students with technical specifications, cost estimates, and scheduling timelines in producing printed advertisements. Students will participate in tours of advertising agencies and high-volume print production facilities.

3 Credits

Repeatable

Requisites PREREQUISITES: 54-2602 Advertising Production I COREQUISITES: 54-2602 Advertising Production I

54-2701 Public Relations Cases & Crisis Communication

Course examines application of basic public relations principles through the case history method. Students explore important PR case histories and analyze and critique each decision with an emphasis on ethical public relations management. Special attention is given to managing crises, including consequences of unforeseen emergencies and disasters. Students learn a range of methods for handling various events with respect to target audiences.

3 Credits

Requisites PREREQUISITES: 54-1701 Public Relations Writing I and 54-1700 Introduction to Public Relations

54-2704 Public Relations for Arts, Culture, and Social Services

Course prepares students to become skilled communicators in the promotion of non-profit activities, ranging from performing and visual arts to social service organizations. Course discusses the various social groups, the messages tailored to these groups, and overall promotion for a wide variety of objectives, including legislative support, contributions, audiences, and organization building. Through a series of class projects, students gain an appreciation of the importance of public relations in the social contributions of non-profits.

3 Credits

Requisites PREREQUISITES: 54-1700 Introduction to Public Relations and 54-1600 Introduction to Advertising and 54-1500 Introduction to Marketing

54-2705 Political & Government Public Relations

This course focuses on the specialized activities of major and minor political campaigns and the public relations activities of various government bodies at the national, state, and local levels. We focus on the four Ms of political campaigns - message, messenger, media and money. Some of the questions addressed by the course are: How are statements to convey the candidate's position conceived, crafted and conveyed? How does one shape public opinion through written and spoken communications? How does a candidate and the campaign identify which messages and positions on an issue will resonate with the values of the electorate and its base?

3 Credits

Requirements 60 Enrolled Hours

54-2707 Public Relations Issues

Seminar-style advanced PR course enables students to enhance their skill set beyond traditional public relations for organizations, products, and services and develop strategic communications skills and tactics for responding to public policy issues. Students analyze, discuss, and develop case studies on how public relations techniques are applied to issues advocacy, with a particular focus on local and regional issues.

3 Credits

Repeatable

Requisites PREREQUISITES: 54-2701 Public Relations Cases & Crisis Communication and 54-1700 Introduction to Public Relations

54-2708 Social Change Communications

Course focuses on emerging communication strategies and techniques to promote social causes and issues. We will look at the inextricable link between public opinion and communication. Through analyses of social causes and issues, students will explore how these practices are creating an impact in areas like social welfare, health, energy, gender, and multiculturalism.

3 Credits

Requirements 60 Enrolled Hours

54-2709 Shaping Public Opinion

Course examines and evaluates TV and electronic news, print publications, Web sites, and blogs to develop

communication plans, strategies, and tactics to move an issue from a loosely defined argument through clear, actionable steps to a coherent policy outcome. Public opinion is a potent force in shaping public policy. Knowing how to use PR strategies, tactics, and tools to reach key public and private decision makers and opinion leaders is critical to success.

3 Credits

54-2710J Social Protocol

This course is a workshop in which students will role-play various business and social interactions. Students learn the purpose of being entertained in business settings, including invitations to dine with prospective employers, and/or supervisors. Content includes interview preparation, instruction on appearance; the handshake; timing and nature of appropriate small talk; table etiquette, such as proper use of the napkin and silverware. Teaching videos may be used.

1 Credits

Requirements 30 Completed credit hour

54-2711J PR in the Films

PR in Films offers students a close-up view of how the movie industry visualizes and portrays the PR industry and its professionals. The course will center on a series of films including The Sweet Smell of Success through Thank You for Smoking (also may include TV) to illustrate fiction and reality behind the director and/or writer's point of view and how it shapes public opinion of the profession.

1 Credits

54-2712 Social Media and PR Strategies

Course explains step-by-step process of waging a successful publicity campaign merging online and offline tools and techniques. Publicity is a form of communication, and in today's world, communication happens online. Students will be introduced to basic media relations strategies and online promotion. This course explores how to use the internet to promote an organization, group, and/or individual and get a website up and running. Students understand strategies for information push and develop guidelines for the kind of information the public should see.

3 Credits

Requisites PREREQUISITES: 54-1700 Introduction to Public Relations and 54-2707 Public Relations Issues or 54-2708 Social Change Communications COREQUISITES: 54-2708 Social Change Communications

54-2713 Strategic Media Relations

After an initial, day one grounding in course expectations and background on the evolution of media relations, we'll dive right into a course that's been designed to deliver each student understanding and experience in real-life media relations. The course will include the application of concepts from the text, as well as lectures from experts in the field and a visit to one of the top media intelligence providers, Cision

3 Credits

Requisites PREREQUISITES: 54-1700 Introduction to Public Relations and 54-1701 Public Relations Writing

I COREQUISITES: 54-2707 Public Relations Issues

54-2801 Sports Public Relations and Marketing

Course covers various forms of public relations and marketing to be implemented in a professional career in sports marketing and communications. Students prepare illustrative examples of marketing and promotional programs in the areas of professional and amateur athletics. Course focuses on the preparation and distribution of communications materials pertaining to sports events, individuals, and contests.

3 Credits

Requisites PREREQUISITES: 54-1800 Introduction to Sports Marketing

54-2802 Marketing Communication Law

Course teaches students about the legal issues inherent in all aspects of marketing communication: advertising, public relations, and marketing. Students will learn why it is critical to understand the laws governing marketing communication to avoid costly legal mistakes.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2803 Sponsorship for Sports and Live Entertainment

Course intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to sports and live events and to present career opportunities therein. Far from being a compromising grant, sponsorship offers a unique opportunity, leveraging the sponsor's marketing might to spread your name beyond your doors and reach new audiences. In return, a sponsor will rightfully expect more than his or her logo in your program. But as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship. PRE-REQUISITES: Integrated Sports Marketing (54-1500) and Introduction to Sports Marketing (54-1800).

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1800 Introduction to Sports Marketing

54-2804 Advertising and Promotion for Sports Marketing

To fully realize the strength of sports as a marketing tool, course will stress the language, attitude, and most popular vehicles used in advertising and promoting sports and sports partnerships.

3 Credits

Requisites PREREQUISITES: 54-1800 Introduction to Sports Marketing

54-2805 Niche Communication: The LGBT Community

In this Marketing Communication elective, students will examine historical and contemporary contexts to build foundational knowledge of the LGBT (Lesbian, Gay, Bisexual, and Transgender) community. Students will analyze advertising and PR strategies, evaluate both traditional and non-traditional media outlets, and finally, develop advertising and PR campaigns to effectively reach this target.

3 Credits

Requisites PREREQUISITES: 54-1600 Introduction to Advertising and 54-1601 Consumer Behavior (Adult) and 54-1700 Introduction to Public Relations

54-2900 Introduction to Media

Marketing Communication Department core requirement course introduces the theory and utilization of media for the dissemination of strategic communication messages. Students examine aspects of the process of buying time and/or space in various media vehicles, including newspapers, consumer and business-to-business publications, radio, television, out-of-home, internet, and newly emerging vehicles. Course also focuses on marketing and media plans, budgeting, defining target audiences, time and creative limitations, and the use of research, such as Arbitron and Nielsen.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-2901 Selling and Buying Media

Advertising Concentration/Media Focus elective course covers techniques employed in negotiating and purchasing broadcast and print media. The process of buying broadcast time is covered, from making the initial request for availabilities to negotiating rates to purchasing unwired networks, network and spot television, cable and syndicated television, and radio. The process of buying space in print media similarly entails an initial request for space, rate negotiation, and the purchase decision. Both processes include comparative research and quantitative/qualitative evaluations.

3 Credits

Requisites PREREQUISITES: 54-2900 Introduction to Media

54-2905 Social and Emerging Media

This advertising media course will explore and evaluate digital and emerging media vehicles along with their appropriate measurement tools. Viral, social media, online video, mobile advertising, virtual worlds and other emerging vehicles are just some of the components that will be addressed. At the culmination of the course, students will have developed a comprehensive media plan utilizing interactive and emerging strategies.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-2900 Introduction to Media

54-2990 Culture, Race and Media

Course enables us to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. The media--television, film, and print--has a pervasive influence upon how we view the world. Through open discussions of differences, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity. Students must have completed 32 credit hours before registering for this class.

3 Credits

PL SS

Requirements 32 Completed Credit Hour

54-3088 Internship: Marketing Communications

Course provides advanced students with an internship opportunity to gain work experience in an area of interest while receiving academic credit toward their degree.

1-6 Credits

Repeatable

Requirements Department Chairperson

54-3089 Internship: Marketing Communication

Course provides students with internship opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

1-6 Credits

Repeatable

54-3098 Independent Project: Marketing Communication

Course is an independent project, designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 Credits

Repeatable

Requirements Department Chairperson

54-3099 Independent Project: Marketing Communication

Course is an independent project, designed by the student, with the approval of the department chair, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. A faculty supervisor will be assigned to oversee the project. Permission of the department chairperson AND a written proposal are prerequisites.

1-6 Credits

Repeatable

54-3501 Marketing Case Workshop

Advanced marketing course focuses on case study review and discussion. Students apply basic marketing principles to real-life, problem solving situations.

3 Credits

Requisites PREREQUISITES: 54-2500 Introduction to Market Research

54-3502 Developing a Marketing Plan

Comprehensive course teaches students to prepare a marketing plan for a specific product or service. Student learning builds on the foundations learned in the core marketing courses to formulate a strategic marketing plan. The course will provide a systematic approach that facilitates organization of data, development of strategy, alignment of all plan elements, and measurement of marketing ROI. Upon completion, students will be able to develop a comprehensive, real world marketing plan.

3 Credits

WI

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising and 54-1601 Consumer Behavior (Adult) and 54-2500 Introduction to Market Research and 54-2900 Introduction to

Media and 52-1121 Writing and Rhetoric I for Non-Native Speakers of English and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97

54-3503 New Products Marketing

Course serves as a comprehensive study of product development and its components. Material covers new product research, analysis of the consumer market, and distribution channel selection. Students learn how these techniques are applied when marketing tangible and intangible products.

3 Credits

Requisites PREREQUISITES: 54-2500 Introduction to Market Research

54-3504 The Account Executive and the Brand Manager

Course focuses on the role of two key marketing positions on the client and agency side of business. Students examine roles and responsibilities of these career options within the context of an integrated marketing environment.

3 Credits

Requisites PREREQUISITES: 54-2500 Introduction to Market Research

54-3505 Marketing Yourself/Job-Seeking Strategies

Course introduces students to the steps involved in the job search process. Various skills, techniques, and resources for improving job-hunting effectiveness are reviewed. Students develop resumes and cover letters, interview effectively, assess skills and career objectives, and manage the search process. Several guest speakers discuss job-hunting in their particular marketing/advertising areas. Course is required for all Marketing Communication majors who have achieved 60 hours credit.

3 Credits

Requirements 60 Enrolled Hours

54-3506 Portfolio for Marketing

This Marketing Studies course highlights strategic thinking and problem-solving, and assists the marketing student in preparing a portfolio for interviews in brand management, agency account services, media, research, sports marketing and allied fields.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1501 Introduction to Sales Promotion and 54-1503 Introduction to Sales & Sales Management and 54-1600 Introduction to Advertising and 54-1601 Consumer

Behavior (Adcult) and 54-1700 Introduction to Public Relations and 54-2500 Introduction to Market Research and 54-2900 Introduction to Media and 54-3501 Marketing Case Workshop and 54-3502 Developing a Marketing Plan COREQUISITES: 54-3505 Marketing Yourself/Job-Seeking Strategies

54-3535 Global Marketing

Course investigates the ways marketers adapt or redesign their product, packaging, price determination, and distribution for diverse markets throughout the world. Students will explore the local differences, including culture, economy, politics, and geography, that must be factored into any global marketing initiative.

3 Credits

GA

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising and 54-1601 Consumer Behavior (Adcult) and 54-1700 Introduction to Public Relations and 54-2500 Introduction to Market Research and 54-2900 Introduction to Media

54-3570 Communication Tools for Business

Course is a hands-on study of the tools marketers use to communicate internally and externally: conference reports, business letters, memos, voice mail greetings and messages, on-hold messages, newsletters, presentations, PowerPoint, and meetings. Students will replicate actual business situations by turning ideas and concepts into actionable projects.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising and 54-1700 Introduction to Public Relations

54-3601 Copywriting & Popular Culture

Course teaches students how to develop advertising campaigns that are informed with relevance to contemporary trends in culture. Exercises challenge students to discern trends in popular thought and expression, then develop advertisements that speak to those trends. A variety of materials from diverse sources are used to help students understand and use semiotic methods in the creation of advertisements.

3 Credits

54-3602 International Advertising Techniques

Course challenges students to develop advertising campaigns targeted to consumers in individual foreign countries, in sets of foreign countries, and globally. Course is taught within the framework of marketing theory and integrates principles of social anthropology to provide students with a working definition of culture. Students learn to assess

cultural differences to which advertising executives must be sensitive.

3 Credits

GA

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-3603 Copywriter/Art Director Team

Offered jointly by the Art & Design Department and the Marketing Communication Department, course teaches students to work in copywriter/art director teams to develop advertising campaigns. Reflecting standard advertising agency practice, this course sensitizes students to the interdisciplinary nature of the creative process.

4 Credits

Requisites PREREQUISITES: 54-1605 Advertising Copywriting I and 54-2601 Advertising Workshop

54-3604 Creative Portfolio Development

Course teaches students how to develop a professionally viable advertising campaign portfolio. Course culminates in the students' presentations of their portfolios before a review panel made up of advertising agency executives and professional recruiters. The final portfolio will have original, integrated campaigns, one-shot ideas, and non-traditional elements.

3 Credits

Repeatable

Requisites PREREQUISITES: 54-1605 Advertising Copywriting I

54-3605 Advertising Campaigns Practicum I

Capstone course offers the ultimate hands-on approach to utilizing principles learned in all concentrations across the Marketing Communication curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other professionals in the communications industry.

6 Credits

Repeatable

Requisites PREREQUISITES: 54-2500 Introduction to Market Research

Requirements Department Chairperson

54-3606 Advertising Campaign Practicum II

Capstone course offers the ultimate hands-on approach to utilizing principles learned in all concentrations across the Marketing Communication curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other professionals in the communications industry.

6 Credits

Repeatable

Requirements Department Permission

54-3620 Topics in Marketing: Visuals for Communication

Course teaches students how to think visually and express visual concepts. We live in a visual world, and sound marketing communication is based as much on visuals as it is on words. Drawing ability is not necessary.

1 Credits

Repeatable

Requirements 2.70 GPA required

54-3670 Semiotics for Creators of Popular Culture

Writing-intensive course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture.

3 Credits

WI Repeatable SS

54-3672 Topics in Advertising

Course gives students the opportunity to explore timely issues that are integral to their liberal arts education overall and conducive to their specific career path.

1 Credits

Repeatable

Requirements 2.0 GPA required

54-3675 Buzz In Marketing Communication

Course teaches students to appreciate, analyze, and utilize the pop culture phenomenon of buzz (word of mouth) as a dynamic in advertising. Although originally intended for students in the Marketing Communication disciplines, this course's focus on innovation diffusion theory within the context of human interaction in society at large renders it highly appropriate for students in other disciplines.

3 Credits

Requisites PREREQUISITES: 54-1500 Introduction to Marketing

54-3701 Public Relations Presentation Skills

Course emphasizes verbal skills, from selling ideas to developing an effective public presence before various audiences. Students learn techniques used by public relations professionals to guide others in presenting themselves on radio and television. This is an advanced-level course but without prerequisites. It is highly recommended for students in other majors and concentrations. Qualifies for Gen Ed (SP) credit.

3 Credits

SP

Requirements 60 Enrolled Hours

54-3702 PR Campaigns

Course teaches students to create PR plans that address hypothetical and actual scenarios. Each student is guided through the development of an individual portfolio suitable for presenting to prospective employers, which may incorporate coursework from previous courses, such as Public Relations Writing. In this workshop course, students also may visit PR agencies, meet the agency decision-makers, and discover firsthand how agencies function.

3 Credits

Requisites PREREQUISITES: 54-1701 Public Relations Writing I and 54-2707 Public Relations Issues and 54-2500 Introduction to Market Research and 54-2900 Introduction to Media

54-3703 PR Activism and Organizing

Course explores progressive public relations and how political activism and community organizing calls for different types and channels of communication. From the election of Barack Obama as president to raising awareness of specific issues, grassroots strategies and tactics can be used to create social change. This class will help students recognize and develop an issue they can feel passionate about, while giving them real-world techniques to show how they can participate in social and political change.

3 Credits

Requisites PREREQUISITES: 54-2705 Political & Government Public Relations or 54-2707 Public Relations Issues

54-3704 Employee Engagement

The course focuses on applying the principles of integrated marketing communications to the employee audience with the goal of building internal brand loyalty as a method of achieving business strategy. Through open discussions, case studies, research, stimulating readings and guest speakers in the discipline students will learn how some of the world's most successful organizations including Southwest Airlines, Whole Foods and Best Buy engage their employees to help grow market share and build world-class brands. Expected outcomes include new insights into the untapped potential of the internal audience to shape customer and public perception and the development of tactics to leverage this influence. Students will develop an internal communications portfolio using both social media and traditional media.

3 Credits

Requisites PREREQUISITES: 54-1700 Introduction to Public Relations and 54-1600 Introduction to Advertising and 54-2500 Introduction to Market Research and 54-1701 Public Relations Writing I and 54-2708 Social Change Communications and 54-1500 Introduction to Marketing

54-3705 Debate and Individual Events

Course is an introduction to problems and principles involved in arguing and debating. Students develop the analytical tools for argumentation while examining the techniques and applications of debate. Individual events are interpreted and analyzed with the intention of conveying an author's meaning to an audience in a competitive environment.

3 Credits

SP

Requisites PREREQUISITES: 52-111

Requirements Permission of Instructor

54-3706 Communicating with an Angry Public

Course brings together the foundational learnings of Crisis Communications (54-2701) and 54-2708 Social Change Communication. Students will learn strategies and tactics to address angry groups when there are fundamental disagreements about what's right and what's morally acceptable. It addresses situations where an organization has a proactive position, and legitimate reasons to go ahead despite strong public opposition, particularly in instances where social justice may have been denied specific groups. Course is different from Crisis Communication which arises as a result of a mistake or an accident. It marries concepts of Social Change to higher-level communication strategies based on a mutual gains approach to conflict resolution.

3 Credits

Requisites PREREQUISITES: 54-2701 Public Relations Cases & Crisis Communication and 54-1700 Introduction to Public Relations COREQUISITES: 54-2701 Public Relations Cases & Crisis Communication and 54-2708 Social Change Communications

54-3707 Global PR

Through research, course will investigate how contextual influences and cultural variations in communication styles impact the success (or not) of public relations initiatives within a host country. Global public relations encompasses economic, social, and political realities. It is communicating within cultural contexts. To be effective in the global market, Americans must understand the language of how business is conducted, especially in emerging markets like China and India, and how the Middle East affects global business markets. Public relations today is conducted in a global village made smaller by communication technology.

3 Credits

GA

54-3708 Topics in Public Relations

Topics courses offer the opportunity to explore specialized areas of PR, examine current trends in the practice, and gain knowledge of emerging principles. Courses may include reputation management, stakeholder and media relations, etc.

1 Credits

Requirements 2.70 GPA required

54-3709 Humor as Political Communication

Using research and methods of analysis, this course will investigate audience reactions to political comedy from pre-Revolutionary days through contemporary campaigns. We will examine how humor and comedy affect the media agenda to make the political candidate accessible; how issues in politics and government are represented by animated television programs to influence public action; and, how politics and politicians are influenced by humor. We will question how late-night comedy has replaced traditional media as a source of news for Millennial Generation voters, and the rationale these voters use for rejecting or accepting the party's candidates.

3 Credits

Requirements 60 Credits Completed

54-3710L Survey Entertainment Business (LA)

This course meets in Los Angeles. It introduces students to the trade communication vehicles central to the marketing and public relations activities associated with the film and entertainment industries. It provides an introduction to trade media as a form of research and discusses select themes reflecting areas of student interest for workshop projects. Student may elect to focus on individual film productions or trends in entertainment publicity.

4 Credits

54-3711L Entertainment Marketing Communication (LA)

This course meets in Los Angeles. It covers all forms of entertainment marketing and publicity, including how to prepare a marketing and publicity campaign for industry events and products. It offers an overview of employment opportunities in entertainment marketing communication and provides regular interaction with industry leaders through guest lectures and field trips.

4 Credits

54-3712L Entertainment Marketing Communication Workshop (LA)

This course meets in Los Angeles. It challenges students to conduct appropriate research, planning, development, and creation of a marketing/publicity campaign for a select product in the film/entertainment field.

4 Credits

54-3800 Directed Study in Sports Marketing

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

3 Credits

54-3810 Applied Consumer Insights

Advanced Marketing Communication course delves deep into the WHY of consumer behavior via qualitative research techniques (e.g., ethnography, shopping tag-alongs, mini depths, family interviews, projective techniques, diary/journaling work etc.). Students work with consumers, seeking brand insights to better inform integrated marketing decisions (e.g., marketing, PR, advertising, sports marketing, etc.). This human behavior course is highly recommended for future marketing professionals, PR practitioners, strategic planners, advertisers etc. and is designed to complement Applied Marketing Intelligence, a quantitative marketing research course.

3 Credits

Requisites PREREQUISITES: 54-1601 Consumer Behavior (Adult) and 54-2500 Introduction to Market Research

54-3811 Applied Marketing Intelligence

Course provides students the opportunity to apply, practice, and better understand the tools and techniques examined in

the introductory course. Various measurement and research techniques employed in advertising, marketing and public relations are reviewed. A full life span of a primary as well as a secondary research project is explored; from study design, execution, to analysis and interpretation as well as the final presentation. This course is highly recommended for future marketing professionals, who need critical analysis skill and strategic creativity in their decision making.

3 Credits

Requisites PREREQUISITES: 54-1601 Consumer Behavior (Adcult) and 54-2500 Introduction to Market Research
Requirements Department Permission

54-3860 Themes in Marketing Communication: Consumer Happiness

In this course, the history of the oldest goal of human existence: Happiness is examined in the context of marketing's ultimate promise to enhance positive experience in the consumer's life. What makes successful marketing directly relates to how convincingly the campaign communicates the benefit of the product/service/ideas. In other words, how the product will facilitate achieving the goal of leading a happy life. Societal and cultural perspectives of happiness, contentment, and pleasure will be explored. From the mass marketing to direct marketing, to the most recent evolution of web marketing, the effectiveness of each approach is reviewed from the perspective of a happiness-seeking individual also known as a consumer.

3 Credits

SS

Requisites PREREQUISITES: 54-1500 Introduction to Marketing and 54-1600 Introduction to Advertising and 54-1601 Consumer Behavior (Adcult) and 54-1700 Introduction to Public Relations and 54-2500 Introduction to Market Research

54-3901 Media Workshop

Advanced course in media planning and execution enables students to develop a simulated media program including budget, media rationale, and execution.

3 Credits

Requisites PREREQUISITES: 54-2901 Selling and Buying Media or 54-2902

54-3970 Adcult at the Movies

Course combines popular film and video representations-screenings every week-with critical discussion that examines how adcult has influenced the way we look at the world and ourselves. The culture of advertising shapes and colors the world we live in, and nowhere is this more evident than in the mirror that Hollywood holds up to society.

3 Credits

Repeatable

54-3971 Discrimination, Stereotypes & Stigma in Advertising

Course examines the role of advertising practitioners and other media content providers in disseminating negative portrayals of various segments of society. Course analyzes media treatment of people and issues related to mental illness, physical illness, disability, race, poverty, sexual orientation, gender, age, and religious beliefs. Work products focus on the development of cause marketing and social marketing campaigns.

3 Credits

Repeatable

Requisites PREREQUISITES: 54-1601 Consumer Behavior (Adult)

54-3972 Product Placement & Cultral Seeding

Course introduces students to sponsorship practices that integrate branded products and services of corporate sponsors into entertainment vehicles and events (i.e., movies, sports, concerts, etc.) and the lifestyles of target consumers. Given the philosophical and ethical tensions that can develop between creative artists and corporate sponsors, students learn to evaluate and negotiate sponsorship opportunities from both perspectives. Course applies marketing theory in relation to culture studies, the arts, and the social sciences.

3 Credits

Repeatable

Requisites PREREQUISITES: 54-1501 Introduction to Sales Promotion

54-3975 Concepting & Brainstorming

Course challenges students to explore various brainstorming and concept development methods and techniques in the creation of advertising, promotions, new products, marketing strategies, and more. With a focus on understanding and accessing the conceptual self, course teaches students how to connect with consumers and the media environment more effectively.

3 Credits

Repeatable

54-3977 Museum Branding

Course will explore how each aspect of the museum - exhibitions, docent tours, museum architecture, the board of trustees, restaurant, museum store, volunteers, Web site, graphics, marketing materials, and events--affects brand image. With so many museums competing for the consumers' leisure time and money, museums must differentiate themselves and build loyalty. Coursework includes case studies; simulated branding projects; museum visits; and internet, ethics, and globalism modules. The course prepares students for internships and service learning opportunities.

3 Credits

54-3978 Ad Agency

Course teaches students how to function in an advertising agency as a specialist (account management, creative, media, traffic, production) and as a member of an agency team. Students work with actual clients in real assignments and are required to participate in client meetings, generate contact reports, conduct research, develop strategies, write media plans, ideate concepts, and produce creative elements. Course culminates in the final production of completed marketing campaign elements, enabling students to have published samples for their portfolios. Prerequisite: Completion of Marketing Communication core courses and permission of instructor after an interview (to ensure a balance between account and creative specialties, diversity, and the appropriate skill level).

3 Credits

Repeatable

Requisites PREREQUISITES: 54-2500 Introduction to Market Research and 54-1605 Advertising Copywriting I

Requirements Permission of Instructor

Music

32-1000 Recital Attendance

Zero-credit, pass/fail course requires that music majors attend three Music Department convocations and a minimum of five department recitals per semester. Registered students who are not music majors may forgo the convocations. Because an important element of music training is learning to listen actively, the course provides opportunities for students to hear a wide variety of music played by different kinds of instruments and ensembles and performed by professionals and fellow students. Pass/fail is determined by attendance.

0 Credits

Repeatable

32-1100 Introduction to Music Theory

Course prepares students for study of theory and is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

3 Credits

32-1110 Aural Skills I

Course provides intensive ear training drills designed to develop listening skills, particularly pitch, interval, chord, and rhythm recognition.

2 Credits

Requisites PREREQUISITES: 32-1100 Introduction to Music Theory

32-1120 Theory I

Fundamental course in music literacy covers basic concepts of notation, rhythm, tonality, and harmony, emphasizing in-depth understanding of intervals, triads, major and minor scales, and duple and triple meters. Students learn written musical theory for these topics and have the ability to replicate them through performance.

2 Credits

Requisites PREREQUISITES: 32-1100 Introduction to Music Theory

32-1321 Guitar Techniques I

Course provides class instruction for jazz guitar. Students will learn linear techniques, sightread on their instruments, and begin study of jazz harmony.

3 Credits

Requisites COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-1322 Guitar Techniques II

Course, a continuation of 32-1321 Guitar Techniques I, extends study of harmonic and sightreading skills on the fretboard and completes training in mechanical skills necessary for professional-level performance.

3 Credits

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-1540 Fundamentals of Musical Theater Singing

Course is a beginning level class in singing for the musical theater performer. It is designed to familiarize students with fundamental vocal techniques and musical theater repertoire and to help students become comfortable with solo and ensemble singing onstage.

2 Credits

32-1610 Music Through the Ages, from Chant to R&B

Course examines music from early times to the present day, giving special attention to the body of works typically identified as Western art music. It covers a wide variety of music--including genres that range from Gregorian chant to R&B--and situates this music meaningfully with the help of historical information, cultural context, musical vocabulary, and critical concepts. At the conclusion of this course, successful students will listen to a wide variety of musical genres knowledgeably and perceptively, and write about them confidently. They will furthermore be able to discuss music, not simply as humanly organized sound, but as a set of practices that reflect, shape, and organize their social and cultural contexts.

3 Credits

HU

32-1620 Popular Contemporary Music

Course examines the history of contemporary music since 1950, particularly rock and roll, and the social values that have contributed to its stylistic development. The exploration of the trends in popular music focuses on movements that reflect important political and cultural currents in the United States and across the globe.

3 Credits

HU

32-1621 Introduction to Black Music

Course offers a general survey of black music with major emphasis on significant music forms, styles, and historical and sociological environments in the United States. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.

3 Credits

HU

32-1624 Afro-Latin and Caribbean: US Musical Crosscurrents

Course offers a general survey of black music of the African Diaspora with major emphasis on significant forms and styles and their historical and sociological environments in the Americas. Lectures are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments. Student participation is required.

3 Credits

GA

32-1626 Hip-Hop: A Sonic History

Course focuses on hip-hop as a musical culture, exploring the social conditions of the music's emergence and the factors that have facilitated its broad dissemination. We will investigate the social and technological factors that have affected hip-hop's development, as well as considering the ways in which the work of hip-hop musicians has affected both American music and social dynamics. With its ubiquitous presence at the top of the pop music charts, in mainstream advertising, and as a component of personal style, hip-hop has established itself as one of the most significant cultural movements of the last half-century. Course will strive to explore hip-hop's musical language in considerable depth. Through close listening and intensive analysis of a broad selection of musical examples, and through careful study of the musical techniques and aesthetics of hip-hop artists, course will offer students a detailed exploration of the dense and multi-layered hip-hop soundscape.

3 Credits

32-1628 The Chicago Blues Scene: From the Past to Preservation

Course surveys the past, present, and future of the blues and the impact Chicago, as the Blues Capital, has had on the world culturally, sociologically, and economically. This course will give students the opportunity to study the living tradition of the blues through readings, videos, live performances, and the music itself. The class will feature workshop sessions where students perform some of the compositions they've encountered.

2 Credits

32-1629J The Blues: Chicago to the Mississippi Delta

Course requires that students travel to Memphis, Tennessee, and Clarksdale, Mississippi for 5 days to examine the sociological, musicological, and historical relationship between the Chicago (urban) and Mississippi (rural) blues experience. Through lectures, performances, site visits, and keeping an ethnographic journal, students will gather knowledge about rural blues and gain a comprehension of its creation and performance from an ethnographic perspective. Some students may perform on the trip, if the composition of enrolled students allows. Students will write a paper based upon their journals and experiences of the trip.

1 Credits

32-1631 The Jazz Tradition

Course utilizes lectures and demonstrations to explore jazz in all its forms, including its musical and social antecedents. Covered are ragtime, New Orleans jazz, swing, bebop, cool jazz, and avant-garde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

3 Credits

32-1651 Introduction to Musics of the World

Course examines musical traditions from around the world. Many kinds of music are considered, including folk genres, contemporary popular styles, and court and classical traditions. It examines music as a vital component in culture and lived experience. It considers the roles music plays in national society and public culture, and it develops students' musical vocabularies, teaching them to listen analytically. Classroom instruction will include discussions, lectures, films, and recordings.

3 Credits

GA

32-1800 Columbia College Chorus

Course requires that students rehearse, discuss, and perform choral repertoire of various genres including classical masterworks, indigenous world music, and popular styles. They must perform a cappella as well as with piano, percussion, and assorted instrumental accompaniment. Students receive instruction in healthy vocal technique and desirable ensemble attributes: intonation, blend, balance, appropriate tone quality, and critical listening.

1 Credits

Repeatable

32-1801 Gospel Choir

Course requires that entry-level music students learn and perform solo and ensemble gospel literature, including traditional spirituals and anthems. Students will initially learn by ear and then learn to read and notate as well as analyze and describe gospel music. Additional emphasis is placed on understanding the relationship among gospel music, the other arts, and the cultural context in which contemporary gospel music functions.

1 Credits

Repeatable

32-1802 Jazz Pop Choir

Course advances the understanding and mastery of jazz and pop through rehearsal and performance of group repertoire in a variety of styles. Traditional choral skills of blend, balance, unison, and harmonic intonation, and articulation in swing, pop, and latin genres will be studied through rehearsal and performance using microphones and sound reinforcement. Students will learn to sing with a rhythm section, a capella, as soloists, and in men's, women's, and mixed small groups. An end-of-semester performance has been scheduled, and additional performances will be added on and/or off campus, subject to member availability. Occasional master classes and workshops may be substituted for rehearsals. Independent practice and memorization is required, as are weekly sectional rehearsals.

1 Credits
Repeatable

32-1880 Groove Band

Performance course centers on popular music, particularly the various grooves of rock and roll, and culminates in a concert performance. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits
Repeatable

Requisites

PREREQUISITES:

32-1100 Introduction to Music Theory
CONCURRENT:

32-2701 Private Lessons: Classical Voice
or

32-2703 Private Lessons: Pop/Rock Voice
or

32-2705 Private Lessons: Jazz, Blues, and Gospel Voice
or

32-2707 Private Lessons: Musical Theater Voice
or

32-2711 Private Lessons: Piano
or

32-2715 Private Lessons: Jazz Piano
or

32-2721 Private Lessons: Finger-style and Classical Guitar
or

32-2723 Private Lessons: Fusion Rock Guitar
or

32-2725 Private Lessons: Jazz Guitar
or

32-2727 Private Lessons: Bass and Bass Guitar
or

32-2731 Private Lessons: Percussion and Drums
COREQUISITES:

32-1110 Aural Skills I 32-1120 Theory I

Requirements Permission of Coordinator

32-1881 Blues Ensemble: Styles

Course teaches entry-level music students to play the blues as an ensemble in a professional setting. Course will examine sociological and historical aspects of the blues and its current and future role in society. Chicago's unique position as a world blues capital will be featured through visits to local blues clubs and jam sessions. Enrollement in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-1120 Theory I CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-1884 Pop/Rock Ensemble: Styles

Ensemble course is a second-tier introductory level course for the smaller pop/rock combo. The song-based repertoire for the course is drawn from straightforward arrangements of traditional popular music material, including rock, pop and R&B. Course addresses the application of musicianship skills as they apply to ensemble awareness and effective rehearsal and performance techniques.

1 Credits

Repeatable

Requisites CONCURRENT: 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2711 Private Lessons: Piano or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums or 32-2741 Private Lessons: Brass or 32-2751 Private Lessons: Woodwinds or 32-2761 Private Lessons: Strings or 32-2701 Private Lessons: Classical Voice
COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I
Requirements Permission of Coordinator

32-1900 Music Theory for Recording Engineers

Course is for sound engineers who wish to have working knowledge of music to function in a recording environment with musicians. Students gain understanding of different musical terms related to recording; learn to recognize different musical idioms; visually and aurally distinguish orchestral instruments; learn basic music theory; and follow a lead sheet, jazz score, or classical score.

3 Credits

32-1915 Technology for Musicians I

Course introduces the student to the various technology tools that will be used in courses throughout the music program. Topics will include softwares for score and lead sheet preparation, and an introduction to music creation in digital environments using virtual instruments, soft-synths, and the digital/audio workstation.

3 Credits

Requisites PREREQUISITES: 32-1120 Theory I and 32-1110 Aural Skills I COREQUISITES: 32-2132 Keyboard II

32-2111 Aural Skills II

Course applies knowledge obtained in Sightsinging, Musicianship, and Ear Training I with extensive sightsinging and dictation of rhythmic exercises and diatonic melodies in one and two parts. Major, minor, and modal scales are explored as are more sophisticated rhythmic values and time signatures. Students perform a diatonic melody in major or minor without the aid of an instrument, sightsing a diatonic melody in major or minor, and sing a melody while playing a simple accompaniment on the piano.

2 Credits

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-2112 Aural Skills III

Course continues development of skills acquired in Sightsinging, Musicianship, and Ear Training II with extensive dictation and sightsinging of melody and rhythm in one, two, three, and four parts. Nondiatonic melodies as well as compound meters and polymeters are explored. Students perform chromatic melody in major, minor, or any mode without aid of an instrument; sightsing a chromatic melody in major, minor, or any mode; and sing a melody while playing a two-hand accompaniment on the piano.

2 Credits

Requisites PREREQUISITES: 32-2111 Aural Skills II

32-2113 Aural Skills IV

Course continues development of skills acquired in Sightsinging, Musicianship, and Ear Training III with extensive dictation and sightsinging of melody and rhythm that includes current musical procedures. Students perform one, two, three, and four part music containing chromatics, seventh chords, and mixed meters; sightsing a melody employing mixed meters; and sing a melody while playing an accompaniment that includes chromatics, seventh chords, and mixed meters.

2 Credits

Requisites PREREQUISITES: 32-2112 Aural Skills III

32-2121 Theory II

Harmony course emphasizes practical application. Material includes major and minor keys, the modes, inversions, voicing, harmonizing a melody, harmonic analysis, and extensive drill in recognizing and replicating triads and seventh chords. Students write chord progressions in four voices using diatonic and nondiatonic chords showing thorough voice-leading principles; effectively harmonize a melody with cadences, nonchord tones, root movements, and harmonic rhythm; and hear and identify harmonic progressions through dictation.

2 Credits

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-2122 Theory III

Advanced course in harmony emphasizes 19th century procedures including large chords in thirds, nonthird chords, and chord streams. Course deals with relationships among harmony, melody, and form. Students write chord progressions using diatonic and nondiatonic chords, including all types of seventh chords, secondary chords, modulatory progressions, and chord streams, and they hear and identify chord progressions through dictation.

3 Credits

Requisites PREREQUISITES: 32-2131 Keyboard I and 32-2121 Theory II

32-2131 Keyboard I

This course instructs students how to play the keyboard and how to read its notation on the grand staff. Students learn proper playing position and the necessary technique to play pentachords, cadential sequences, and major scales using both hands in all major and minor keys. In addition, students analyze, play, and transpose short melodies in major and minor keys in either hand; harmonize longer melodies in major and minor keys; sight read simple short melodies with both hands; and perform a short piece from a piano score using both hands.

2 Credits

Requisites PREREQUISITES: 32-1100 Introduction to Music Theory Theory COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-2132 Keyboard II

This course continues the work begun in Keyboard I. Emphasis is on strength and positioning; coordination of the hands is more highly developed and stressed. In addition, it expands sightreading of simple two-part pieces for the piano and introduces chord symbol interpretation using 3-note shell voicing. Students harmonize melodies using broken chords and hand position changes; perform piano music using inversions and arpeggiated figures; and perform short ensemble pieces and longer solos from a piano score.

2 Credits

Requisites PREREQUISITES: 32-2131 Keyboard I COREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-2133 Keyboard Harmony I

This course teaches students to apply harmony and general theory to the piano keyboard. Students learn to play standard progressions of classical and jazz/pop styles in all major and minor keys using appropriate voicing. It extends its material to harmonization at sight, simple improvisation, and beat-chart and lead-sheet interpretation.

2 Credits

Requisites PREREQUISITES: 32-2132 Keyboard II

32-2211 Composition I: Basic Principles of Twentieth Century Composition

Course teaches first-year students to write motives, phrases, sentences, and periods to build simple forms. The final assignment is composition of a piece for a wind instrument and a string instrument that is performed at semester's end.

3 Credits

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-2212 Composition II

Course, a continuation of Composition I, emphasizes the study of larger forms, chromatic harmony, and instrumentation. Students compose a piece for violin or violoncello and piano as their final assignment and a series of short pieces for piano as additional class work. Final assignment receives public performance at semester's end.

3 Credits

Requisites PREREQUISITES: 32-2211 Composition I: Basic Principles of Twentieth Century Composition

32-2221 Songwriting I

Workshop course examines the craft of popular songwriting from a historical perspective with a practical viewpoint. Course is designed for composers and lyricists who are already writing and wish to broaden their understanding of the craft. Collaborations between composers and lyricists within this workshop are encouraged.

3 Credits

Requisites COREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-2250 Fundamentals of Arranging

Course examines basic fundamentals of arranging and orchestration, including acoustic and electronic instruments, their ranges and characteristics. Students will learn to construct basic lead-sheet arrangements and create arrangements for large and small ensembles in various genres. Final projects will be performed by an ensemble of live instrumentalists with optional vocals.

3 Credits

Requisites PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II and 32-2131 Keyboard I

32-2251 Orchestration I

Course examines all instruments of the orchestra with respect to range, capability, and characteristics of timbre. Students arrange piano scores for smaller ensembles during four in-class workshops where players sight read students' arrangements. Coursework includes preparation of scores and parts critiqued by instructor and participants.

3 Credits

Requisites PREREQUISITES: 32-2113 Aural Skills IV and 32-3121 Theory IV and 32-2212 Composition II

32-2311 Jazz Keyboard

Course, a continuation of Keyboard I, covers seventh and ninth chords plus extended and altered variations related to the jazz idiom. Students further develop aural skills and learn jazz keyboard voicing and comping while performing jazz standards.

2 Credits

Requisites PREREQUISITES: 32-2131 Keyboard I

32-2323 Guitar Techniques III

Advanced level course is for the contemporary guitarist. It is designed to expand the student's knowledge of linear, harmonic, and sightreading techniques and to prepare the student for advanced work in jazz and contemporary idioms.

2 Credits

Requisites PREREQUISITES: 32-1322 Guitar Techniques II

32-2381 Techniques for Improvisation I

This course is based on the premise that improvisation and composition are one. Course covers extensive identification

and performance of scales, chords, and important jazz solos. Students learn to improvise by developing compositional skills and applying techniques used in historically significant jazz solos.

3 Credits

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I and 32-2132 Keyboard II

32-2382 Techniques for Improvisation II

This course examines improvisational theory, including blues form, chord substitution, and jazz applications of atonality. Master improvisations are analyzed and transcribed, and improvisation as self-composition is nurtured through the study of melodic motif and rhythmic development or recomposition.

3 Credits

Requisites PREREQUISITES: 32-2381 Techniques for Improvisation I

32-2411 Fundamentals of Conducting

Course focuses on physical technique of conductor: beat patterns, preparatory beats, cutoffs, and gestures for dynamics, tempo, and character. Students conduct one another in a varied repertoire of vocal, choral, and instrumental music. Through ear training exercises, students also drill the ability to accurately hear several musical lines simultaneously. Students learn rehearsal techniques, how to study and memorize a score, and how to organize and plan performances for a music ensemble.

2 Credits

Requisites PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-2511 Techniques in Singing I

Course teaches beginning vocal students correct breathing technique, projection, and the necessary skills for articulation of song. Instruction acquaints students with both physical and mental aspects of singing. Students apply their new technique to appropriate vocal repertoire.

3 Credits

Requisites CONCURRENT: 32-2700 Introductory Private Voice COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-2512 Techniques in Singing II

Course continues and expands skills learned in Techniques in Singing I. Students identify vocal strengths and weaknesses, set goals, apply proper vocal technique, and increase repertoire.

3 Credits

Requisites PREREQUISITES: 32-2511 Techniques in Singing I COREQUISITES: 32-2111 Aural Skills II

32-2520 Solo Singing

Course is intended for students who wish to learn the fundamentals of solo style and presentation techniques. Students learn through textual and musical analyses how to prepare a song for performance, reduce stage fright, and use a microphone.

3 Credits

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I and 32-2511 Techniques in Singing I

32-2522 Styles for the Contemporary Singer

Course is designed for students interested in analysis and practice of beginning improvisational techniques as they apply to contemporary popular music. Elements involved in non-classical styles are presented through discography and exercises. Genres studied include, but are not limited to, blues, gospel, R&B, jazz, rock, country-western, latin, and urban pop. Students identify and apply common elements of contemporary singing styles from selected repertory.

3 Credits

Requisites PREREQUISITES: 32-2121 Theory II and 32-2512 Techniques in Singing II and 32-2701 Private Lessons: Classical Voice and 32-2111 Aural Skills II or 32-2121 Theory II and 32-2512 Techniques in Singing II and 32-2703 Private Lessons: Pop/Rock Voice and 32-2111 Aural Skills II or 32-2512 Techniques in Singing II and 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice and 32-2111 Aural Skills II

32-2611 Music History and Analysis I

This course addresses the development of Western art music in its social and cultural contexts. Through reading, writing, and focused listening, students explore music's many functions within Western society and the range of philosophies undergirding Western musical practices. Students will examine the technical and formal features of music from ancient Greece through the nineteenth century, with special attention paid to the music of the Common Practice Era.

3 Credits

Requisites PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II and 32-2131 Keyboard I

32-2612 Music History and Analysis II

This course addresses the extraordinary social and cultural upheavals associated with music since 1900. Through

reading, writing, and focused listening, students explore the range of challenges to the traditional high art canon asserted through new technologies, new philosophies, and the ascendancy of African-American musical practices. While all sections examine a range of modern musical practices, specific sections focus on particular traditions. Section 01: European-derived composition (for composition and performance students); section 02: Jazz (for jazz and performance students); section 03: American popular music (for CUP and performance students).

3 Credits

WI

Requisites PREREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II and 32-2131 Keyboard I

32-2652 Latin American Music: History and Culture

Course will show how much the music, history, and culture were shaped through the interaction of native civilization and the environment and the effects of successive waves of population (Natives, Europeans, Africans, and Asians). Course will also examine ecologic and demographic catastrophes and economic revolution, as well as dramatic political and cultural changes that punctuated Latin America's history and shaped its music. The Native, European, and African musical inheritance and how these elements mixed to create the Latin American folkloric, popular, and classical music will be studied in the appropriate social and cultural context. Multimedia resources will help to illustrate the class with examples of archeological sites, visual arts, music, and literature related to each unit in the course.

3 Credits

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I

32-2700 Introductory Private Voice

This course, taken concurrently with Techniques in Singing I or Fundamentals of Musical Theater Singing, provides a one-on-one studio experience. Application of vocal exercises and selection of songs in appropriate styles and keys supplement the classroom experience while preparing singers for primary voice lessons.

1 Credits

Repeatable

Requirements Faculty Advisor Approval

32-2701 Private Lessons: Classical Voice

Course offers voice lessons in classical music to Music majors taking at least one other music course concurrently or to musical theater performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five or more concerts per semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2702 Secondary Private Lessons: Classical Voice

Course offers secondary voice lessons in classical music to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance COREQUISITES: 32-2511 Techniques in Singing I

Requirements Faculty Advisor Approval

32-2703 Private Lessons: Pop/Rock Voice

Course offers voice lessons in popular idioms to Music majors taking at least one other music course concurrently or to Musical Theater Performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five or more concerts per semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requirements Faculty Advisor Approval

32-2704 Secondary Private Lessons: Pop/Rock Voice

Course offers secondary voice lessons in popular idioms to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance COREQUISITES: 32-2511 Techniques in Singing I

Requirements Faculty Advisor Approval

32-2705 Private Lessons: Jazz, Blues, and Gospel Voice

Course offers voice lessons in jazz, blues, and gospel to Music majors who are taking at least one other music course concurrently or to Musical Theater Performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five or more concerts per semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2706 Secondary Private Lessons: Jazz, Blues, and Gospel Voice

Course offers secondary voice lessons in jazz, blues, and gospel idioms to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance COREQUISITES: 32-2511 Techniques in Singing I

Requirements Faculty Advisor Approval

32-2707 Private Lessons: Musical Theater Voice

Course offers voice lessons in stage repertoire are available to Music majors taking at least one other music course concurrently or to Musical Theater Performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five or more concerts per semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2711 Private Lessons: Piano

Course offers piano lessons to Music majors who are registered concurrently for Keyboard Ensemble. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2712 Secondary Private Lessons: Piano

Course offers secondary piano lessons to Music majors who are enrolled in another private lesson concurrently or to authorized composition students fulfilling graduation requirements. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2715 Private Lessons: Jazz Piano

Course offers jazz piano lessons to Music majors taking Jazz Keyboard Ensemble concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance and 32-2813 Jazz Keyboard Ensemble

Requirements Faculty Advisor Approval

32-2716 Secondary Private Lessons: Jazz Piano

Course offers secondary jazz piano lessons to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-1000 Recital Attendance CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2721 Private Lessons: Finger-style and Classical Guitar

Course offers lessons in finger-style and classical guitar to Music majors who are registered concurrently for Classical Guitar Ensemble. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance and 32-2823 Classical Guitar Ensemble

Requirements Faculty Advisor Approval

32-2722 Secondary Private Lessons: Finger-Style and Classical Guitar

Course offers secondary lessons in finger-style and classical guitar to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2723 Private Lessons: Fusion Rock Guitar

Course offers lessons in fusion rock guitar to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2724 Secondary Private Lessons: Fusion Rock Guitar

Course offers secondary lessons in fusion rock guitar to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2725 Private Lessons: Jazz Guitar

Course offers lessons in jazz guitar to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requirements Faculty Advisor Approval

32-2726 Secondary Private Lessons: Jazz Guitar

Course offers secondary lessons in jazz guitar to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2727 Private Lessons: Bass and Bass Guitar

Course offers lessons on the bass and bass guitar to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2728 Secondary Private Lessons: Bass and Bass Guitar

Course offers secondary lessons on the bass and bass guitar to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2731 Private Lessons: Percussion and Drums

Course offers percussion lessons to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five Music Department recitals or concerts during the semester. Private lessons may be taken as many as ten times per concentration.

2 Credits**Repeatable****Requisites** CONCURRENT: 32-1000 Recital Attendance**Requirements** Faculty Advisor Approval**32-2732 Secondary Private Lessons: Percussion and Drums**

Course offers secondary percussion lessons to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits**Repeatable****Requisites** CONCURRENT: 32-1000 Recital Attendance**Requirements** Faculty Advisor Approval**32-2741 Private Lessons: Brass**

Private lessons on trumpet, trombone, tuba, french horn and other brass instruments are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits**Repeatable****Requisites** CONCURRENT: 32-1000 Recital Attendance**Requirements** Faculty Advisor Approval**32-2742 Secondary Private Lessons: Brass**

This course offers secondary lessons on trumpet, trombone, tuba, french horn and other brass instruments to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits**Repeatable****Requisites** CONCURRENT: 32-1000 Recital Attendance**Requirements** Faculty Advisor Approval**32-2751 Private Lessons: Woodwinds**

Private lessons on saxophone, flute, clarinet, oboe, bassoon and other woodwind instruments are available to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2752 Secondary Private Lessons: Woodwinds

This course offers secondary lessons on saxophone, flute, clarinet, oboe, bassoon and other woodwind instruments to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2761 Private Lessons: Strings

Course offers lessons in stringed instruments to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2762 Secondary Private Lessons: Strings

Course offers secondary lessons in stringed instruments to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2765 Private Lessons: Jazz Strings

Course offers lessons in stringed instruments to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2766 Secondary Private Lessons: Jazz Strings

Course offers secondary lessons in stringed instruments to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2781 Private Lessons: Conducting

Course offers conducting lessons to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. Private lessons may be taken as many as 11 times per concentration.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-2782 Secondary Private Lessons: Conducting

Course offers secondary conducting lessons to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits**Repeatable****Requisites** CONCURRENT: 32-1000 Recital Attendance**Requirements** Faculty Advisor Approval**32-2791 Private Lessons: Composition**

Course offers composition lessons to Music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. These lessons may be taken as many as 11 times.

2 Credits**Repeatable****Requisites** CONCURRENT: 32-1000 Recital Attendance**Requirements** Faculty Advisor Approval**32-2792 Secondary Private Lessons: Composition**

Course offers secondary composition lessons to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as 11 times per concentration.

1 Credits**Repeatable****Requisites** CONCURRENT: 32-1000 Recital Attendance**Requirements** Faculty Advisor Approval**32-2800 3CVJE, Columbia College Chicago Vocal Jazz Ensemble**

Course offers participation in performance-oriented vocal jazz ensemble. Much memorization is required along with study of improvisation through use of jazz scales, blues scales, and modes. Final concert performance. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits**Repeatable**

Requisites CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums

Requirements Permission of Instructor

32-2803 Vocal Lab

Course teaches ensemble technique from the inside out. Advanced vocal students explore concepts of blend, intonation, tone quality, critical listening, arranging, and rehearsing. Repertoire draws upon various genres and may incorporate movement and body percussion. Students augment their vocal technique through daily pedagogy. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-2111 Aural Skills II and 32-2511 Techniques in Singing I CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums

32-2804 Spectra

This course allows advanced students to further their study of healthy vocal technique and ensemble singing, in tandem with regular sight reading and performing. Performances incorporate a cappella and amplified singing, vocal and body percussion, movement, and projected images. Spectra is accompanied by keyboard, bass, and percussion. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-2803 Vocal Lab

32-2805 Gospel Repertory Ensemble

Ensemble course concentrating in study, rehearsal, and performance of traditional, contemporary, and urban gospel choral and small group singing.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-1801 Gospel Choir

32-2806 Women's Chorus

Course advances traditional choral skills through rehearsal and performance of a cappella and accompanied women's choral repertoire. Solo and small group singing, as well as student composition and arranging are encouraged. An end of semester performance will be scheduled, and additional performances will be added subject to member availability. Occasional master classes, workshops, additional rehearsals or performances may be substituted for in-class rehearsals.

Independent practice and memorization is required, as are weekly sectional rehearsals. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-2511 Techniques in Singing I and 32-1110 Aural Skills I and 32-1120 Theory I and 32-1800 Columbia College Chorus or 32-2511 Techniques in Singing I and 32-1110 Aural Skills I and 32-1120 Theory I and 32-1801 Gospel Choir or 32-2511 Techniques in Singing I and 32-1110 Aural Skills I and 32-1120 Theory I CONCURRENT: 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2711 Private Lessons: Piano or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums or 32-2741 Private Lessons: Brass or 32-2751 Private Lessons: Woodwinds or 32-2761 Private Lessons: Strings or 32-2701 Private Lessons: Classical Voice

Requirements Department Permission

32-2807 Men's Chorus

Course will provide an opportunity for intermediate and advanced male singers to improve vocal skills in a wide variety of musical settings. Traditional choral skills of blend, balance, intonation, and phrasing will be learned through rehearsal and performance of choral music for male voices. Either acappella or accompanied by piano, organ, or small instrumental groups, the ensemble may also perform solos, trios, quartets, etc., as repertoire suggests. Regular performances will be scheduled on campus and, subject to member availability, occasionally off campus. Periodic master classes, workshops, additional rehearsals or performances may be substituted for scheduled in-class rehearsals. Independent practice and memorization is required, as are weekly sectional rehearsals. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I and 32-1800 Columbia College Chorus or 32-1110 Aural Skills I and 32-1120 Theory I and 32-1801 Gospel Choir or 32-1110 Aural Skills I and 32-1120 Theory I and 32-1802 Jazz Pop Choir CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums

Requirements Permission of Instructor

32-2810 Keyboard Ensemble

Advanced course that, in combination with private lessons, aims to improve keyboard skills, including sight reading, ensemble playing, and solo performance. In addition, students study ensemble literature and historical and contemporary approaches to the keyboard repertoire and technique. Course is a performance/learning opportunity for all students taking private piano lessons and satisfies ensemble requirements for students concentrating in piano instrumental performance.

1 Credits**Repeatable**

Requisites PREREQUISITES: 32-2132 Keyboard II or 32-2311 Jazz Keyboard CONCURRENT: 32-2711 Private Lessons: Piano or 32-2712 Secondary Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2716 Secondary Private Lessons: Jazz Piano

32-2813 Jazz Keyboard Ensemble

Course, in combination with private jazz piano lessons, aims to improve keyboard skills, including sight reading, ensemble playing, and solo performance. Students study jazz literature and historical and contemporary approaches to keyboard repertoire and technique in a group setting. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits**Repeatable**

Requisites PREREQUISITES: 32-2132 Keyboard II or 32-2311 Jazz Keyboard CONCURRENT: 32-2711 Private Lessons: Piano or 32-2712 Secondary Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2716 Secondary Private Lessons: Jazz Piano

32-2823 Classical Guitar Ensemble

Course provides performing group experience for classical guitar. Groups prepare classical compositions by Bach, Scarlatti, Albeniz, and others. Note reading and classical technique are applied. Enrollment in this ensemble requires concurrent registration in private lessons. Class may be taken 10 times for credit.

1 Credits**Repeatable**

Requisites PREREQUISITES: 32-1322 Guitar Techniques II CONCURRENT: 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2722 Secondary Private Lessons: Finger-Style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar

32-2825 Jazz Guitar Ensemble

Course, for intermediate and advanced guitarists, emphasizes ensemble playing for the electric jazz guitar. Through rehearsal of appropriate multiple-part arrangements and through the practice of comping and improvisation, the group prepares a series of performances. Students increase repertoire and develop musicianship skills. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits**Repeatable**

Requisites PREREQUISITES: 32-1322 Guitar Techniques II CONCURRENT: 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2726 Secondary Private Lessons: Jazz Guitar

Requirements Permission of Instructor

32-2830 Percussion Ensemble

Course involves a performance ensemble, which is made up entirely of percussion instruments of both definite and indefinite pitch. Course develops sight reading ability and ensemble skills and may be repeated three times for credit. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites

PREREQUISITES:

32-1110 Aural Skills I
and

32-1120 Theory I
CONCURRENT:

32-2731 Private Lessons: Percussion and Drums
or

32-2732 Secondary Private Lessons: Percussion and Drums
or

32-3797 Private Lessons: Senior Recital

32-2844 Brass Ensemble

Course, in combination with private brass lessons, aims to improve musicianship skills, including sight reading, ensemble playing, and solo performance. Students study ensemble literature and historical contemporary approaches to brass repertoire and technique. Course may be repeated seven times.

1 Credits

Repeatable

Requisites CONCURRENT: 32-2741 Private Lessons: Brass or 32-2742 Secondary Private Lessons: Brass or 32-3797 Private Lessons: Senior Recital

32-2855 Chamber Music

Course provides an opportunity for students to rehearse, refine, and perform challenging music with their peers under the guidance of a faculty member. Chamber music study supplements a student's private lesson and large ensemble experience. Students are able to delve deeply into their selected music and develop their presentation collectively. Students form smaller ensembles within the large group and present their work in seminars and a group concert at the end of each semester. Individual chamber ensembles may also receive opportunities to perform in the community. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits**Repeatable**

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2712 Secondary Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2716 Secondary Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar

32-2863 New Music Ensemble

Ensemble course rehearses and performs contemporary concert music, both traditional and non-traditional, written for distinctive instrumental combinations. Students develop musicianship and performance skills and expand their repertoire. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits**Repeatable**

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums
PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums

32-2880 Jazz Combo

Course consists of a performing group experience for instrumentalists and singers in which high professional standards of small group performance are explained and achieved. Performances include music written especially for the group and music from the literature, including works by Louis Armstrong, John Kirby, Duke Ellington, Art Blakey, Benny Goodman, Dave Brubeck, Jimmy Giuffre, Chick Corea, and Gerry Mulligan.

1 Credits**Repeatable**

Requisites CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums
COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I and 32-2131 Keyboard I
Requirements Department Permission

32-2881 Columbia College Jazz Ensemble

Course consists of a performing group experience in which high professional standards of jazz orchestra performance are explained and achieved. Group performs music written especially for group performance and music from the literature, ranging from Ellington to the present. Students develop skills such as composition, interpretation, and improvisation. Course may be taken as many as eight times for credit. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites CONCURRENT:

32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I and 32-2131 Keyboard I

32-2884 Pop/Rock Ensemble: Performance

Intermediate level course is an ensemble for the smaller to medium sized combo. The song-based repertoire for the course is drawn from the straight-forward to more challenging arrangements of traditional popular music material, including rock, pop, and R&B. Course addresses the application of musicianship skills as they apply to ensemble awareness and effective rehearsal and performance techniques. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums COREQUISITES: 32-2121 Theory II and 32-2111 Aural Skills II

Requirements Permission of Coordinator and Department Permission

32-2885 Blues Ensemble: Performance

Intermediate level course is an ensemble for the smaller to medium sized blues band. The repertoire for the course is drawn from the straight-forward to more challenging arrangements of traditional and contemporary blues material. Course addresses the application of musicianship skills as they apply to ensemble awareness and effective rehearsal and performance techniques. Course engages the blues as both an historical and a living entity through the application of historical background of and interaction with artists engaged in the contemporary Chicago blues community. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits**Repeatable**

Requisites CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums **COREQUISITES:** 32-2121 Theory II and 32-2111 Aural Skills II

Requirements Permission of Coordinator and Department Permission

32-2910 Fundamentals Notation

Course teaches the fundamental rules and procedures of music notation and how to apply them. Course begins with hand calligraphy: proper procedures for printing various symbols of music notation. These skills will then be transferred to the computer via the two most popular scoring programs: Finale and Sibelius, stressing the commonalities of computer music notation. Students will learn to copy complex music for multiple instruments and voices by hand and in both notation programs.

1 Credits**Repeatable**

Requisites PREREQUISITES: 32-2121 Theory II

32-2911 Introduction to MIDI/Pro Tools

Course introduces students to Musical Instrument Digital Interface (MIDI) sequencing using synthesizers and computer software, including Pro Tools. Instruction focuses on essential concepts of computer-assisted music production and teaches practical aspects of MIDI in a hands-on environment following current trends. Students learn to function in a modern studio set-up.

3 Credits**32-2912 Advanced MIDI/Pro Tools**

Course, a continuation of Introduction to MIDI/Pro Tools, integrates MIDI with other kinds of computer-assisted music production. Instruction emphasizes music composition and, in addition to advanced MIDI concepts, teaches sampling and audio sequencing principles. Students combine acquired knowledge in four music projects using ProTools sequencing software.

3 Credits

Requisites PREREQUISITES: 32-2911 Introduction to MIDI/Pro Tools

32-2920 Introduction to Computer Music Techniques

This course is about the understanding and creative use of technology in making music. The course will introduce composition students to the basics of electroacoustic music, object-oriented computer programming, psychoacoustics and live and automated manipulation of digital audio as they relate to sound production and music composition. This will require excursions into the disciplines of biology, physics, psychology, and acoustics. Through reading, listening, lectures, demonstrations and projects, composition students will gain computer experience essential to today's composer. A final project will combine sound design, computer programming, digital signal processing and music composition.

3 Credits

Requisites PREREQUISITES: 32-2911 Introduction to MIDI/Pro Tools and 32-3211 Composition III

32-2925 Technology for Musicians II

Course for instrumentalists, singers, and songwriters introduces students to music creation in the Digital/Audio Workstation (DAW) environment. Using these all-in-one Audio/MIDI softwares, students will learn the essentials of using the multi-track environment as a creative tool, while learning to record basic audio in combination with loops, effects, and virtual instrument plug-ins.

3 Credits

Requisites PREREQUISITES: 32-1915 Technology for Musicians I COREQUISITES: 32-2111 Aural Skills II and 32-2121 Theory II

32-3121 Theory IV

Course, as a continuation of Theory, Harmony, and Analysis III, closely examines the harmonic language of the 20th Century. In three modules, students examine popular music, art music, and jazz from a theoretical perspective. Students write an analytical research paper and prepare a final project on a specific work to present in class.

3 Credits

Requisites PREREQUISITES: 32-2122 Theory III

32-3122 Analytical Studies

Course, designed as an advanced seminar, focuses on the identification and study of form in music through the analysis of various pieces and excerpts of 19th and 20th century works. Course takes a historical-analytical approach to the various styles of music from the last two centuries to teach students how to write analytical music papers.

3 Credits

Requisites PREREQUISITES: 32-2611 Music History and Analysis I and 32-2121 Theory II and 32-3133 Keyboard Harmony II and 32-2211 Composition I: Basic Principles of Twentieth Century Composition or 32-2211 Composition

I: Basic Principles of Twentieth Century Composition 32-2612 Music History and Analysis II and 32-3121 Theory IV and 32-3133 Keyboard Harmony II

32-3133 Keyboard Harmony II

This course, a continuation of Keyboard Harmony I, teaches students to perform complex chord progressions and chromatic modulation in a tonal and non-tonal setting. It emphasizes 20th century and contemporary harmony, in particular altered (extended), modal, and non-tonal harmony. Students complete several projects, including an advanced lead-sheet interpretation in contemporary style using extended and altered chords.

2 Credits

Requisites PREREQUISITES: 32-2133 Keyboard Harmony I

32-3161 Pop/Jazz Theory and Musicianship

Course extends and applies the student's core music theory and ear-training knowledge to practices and conventions specific to popular music and jazz idioms. Students will further explore the creation and interpretation of advanced chord symbols; the identification, application, and more complex variations of commonly used chord progressions, rhythm patterns, and additional scales and modes; the analysis of song forms, scores, and arrangements; and application of harmonic analysis to concepts such as modal interchange, chord substitutions, alterations, and modulations.

2 Credits

Requisites PREREQUISITES: 32-2122 Theory III and 32-2112 Aural Skills III and 32-2132 Keyboard II

32-3211 Composition III

Course examines larger forms, extended tonality, orchestration, and atonal and serial techniques. Students compose a string quartet for performance at the end of the semester. Additional assignments include composing piano pieces that make use of compositional techniques studied in class.

3 Credits

Requisites PREREQUISITES: 32-2212 Composition II

32-3212 Composition IV

Advanced course, the fourth level in the composition sequence, teaches students to use in their works, and understand in music literature, the compositional techniques of the 20th and 21st centuries. Students apply their knowledge in the composition of a larger work for chamber orchestra and in shorter pieces for piano. Final assignment is scored for a chamber orchestra with multiple string instruments per part.

3 Credits

Requisites PREREQUISITES: 32-3211 Composition III

32-3215 Counterpoint I

Course explores modal counterpoint from the 16th century and examines the history, the ecclesiastical modes, the species in two to four parts, and the motet and the ordinary of the mass through the study of Palestrina's music. Students apply knowledge in the writing of two choral works in the style of late Renaissance.

3 Credits

Requisites PREREQUISITES: 32-2112 Aural Skills III and 32-2122 Theory III

32-3216 Counterpoint II

Course explores tonal counterpoint from the 18th century and deals with the style and forms of baroque instrumental music through the study of the works of J. S. Bach and his contemporaries. Students apply their knowledge in the writing of suite movements, canon, invention, and fugue for piano.

3 Credits

Requisites PREREQUISITES: 32-2122 Theory III and 32-2112 Aural Skills III

32-3222 Songwriting II

Course extends and expands topics discussed in Songwriting I, and addresses additional topics for the professional songwriter. Course includes lyric, harmonic, melodic, and formal analysis, and looks at the resulting symbiosis of these elements in forming a well-crafted and coherent whole. Songwriting II addresses application of these elements to create more artful narrative approaches and their application in larger and more complex musical forms. Course also includes a more intensive workshop for discussion and development of student works in progress, as well as instruction in creating recorded song demos in the project studio environment. Aspects of publishing, royalty structures, and professional alternatives for the working songwriter are also addressed.

3 Credits**32-3231 Jazz Arranging**

Course in jazz arranging places special emphasis on the music of Sammy Nestico, Thad Jones, Bob Brookmeyer, Duke Ellington, and Billy Strayhorn. Topics include chord progressions, melodic inventions, form, use of the chief jazz wind instruments (trumpet, trombone, and saxophone), score layout, transposition, and preparation of parts, span, weight, and density.

3 Credits

Requisites PREREQUISITES: 32-3382 Techniques for Improvisation II COREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I and 32-2131 Keyboard I

32-3241 Composing for Films

Course introduces students to the aesthetics and technology of basic film and video scoring. Topics covered include timings, playing the drama, underscoring, orchestration, and enhancing the story through music. Assignments include the scoring of short clips and of a complete sequence as final assignment.

3 Credits

Requisites PREREQUISITES: 32-2112 Aural Skills III and 32-2122 Theory III and 32-2311 Jazz Keyboard and 32-3211 Composition III or 32-3211 Composition III and 32-2112 Aural Skills III and 32-2122 Theory III and 32-2132 Keyboard II

32-3248 Semester in LA: Film Scoring

Course is an intensive immersion experience for undergraduate composers consisting of three areas of study: Composing for Film; the History and Aesthetics of Film Music; and the Business and Politics of Film Music. Students spend four weeks in Los Angeles where they will meet 8 hours each day with additional access to film scoring labs in the evenings and on weekends. Students receive an historical review and analysis of major film scores, with an emphasis on the symphonic film score, especially those of Steiner, Korngold, Herrman, Bernstein, Goldsmith, Morricone, Newman, and others. Students also hear lectures from prominent professionals in the industry (composers, orchestrators, copyists, music editors, music supervisors, chief executives, agents, contractors), who cover the major aspects of the professional world of scoring for films. Finally, students compose original music (underscores) for three short scenes from contemporary films. Two of the scenes are scored using Musical Instrument Digital Interface, and the third is recorded by a professional orchestra. Students use Apple's Logic Pro as a composing tool (the industry standard) as well as the Garritan Personal Orchestra. Scores and parts for the final recording are prepared using Finale. Student work is critiqued and assessed by the faculty of the program and industry professionals, with opportunities for students to critique each other's work.

9 Credits

Requisites PREREQUISITES: 32-2113 Aural Skills IV and 32-3121 Theory IV and 32-3252 Orchestration II and 32-3212 Composition IV

Requirements Permission of Instructor

32-3250 Pop Arranging and Orchestration

Course examines the approaches used in arranging and orchestrating for small to large ensembles, and includes writing for rhythm section, horns, string instruments, woodwinds, and electronic instruments, as well as the professional application of the notation and technology tools available to the contemporary arranger. Course addresses the stylistic elements that are idiomatic to various popular genres, while focusing on the creative and compositional aspects of writing and arranging for popular music ensembles and orchestras. The course is required for students in the Contemporary, Urban and Popular Music program, and is a junior level course.

3 Credits

Requisites PREREQUISITES: 32-3161 Pop/Jazz Theory and Musicianship COREQUISITES: 32-2925 Technology for Musicians II

32-3252 Orchestration II

Course examines the use of the orchestra as a means to amplify and enhance musical ideas. Through the study of symphonic scores, students learn how to use the orchestra as an instrument that can provide color, depth, and volume to basic musical material. Final assignment consists of orchestrating a piano score for chamber orchestra that will receive a public performance at semester's end.

3 Credits

Requisites PREREQUISITES: 32-2132 Keyboard II and 32-2251 Orchestration I

32-3310 Pop/Jazz Keyboard: Styles and Harmony

Course applies topics covered in Theory, Harmony, and Analysis classes to the keyboard, while concentrating on styles and voicings common to popular and jazz idioms. Course further develops the student's facility for the keyboard as both a creative and interpretive tool.

2 Credits

Requisites PREREQUISITES: 32-2132 Keyboard II or 32-2311 Jazz Keyboard

32-3325 Guitar Master Study in Spain

Course offers the opportunity for students to study for 10 days in Cordoba, Spain, with some of the world's greatest guitarists at the Festival Internacional de Guitarra; hear lectures on the development and history of the guitar; attend classical, flamenco, and jazz concerts; and visit the Alhambra in Granada, cathedrals in Sevilla, and the Prado Museum in Madrid. At the conclusion of the trip, students submit a term paper describing their cultural and musical experience.

3 Credits**Repeatable**

Requisites PREREQUISITES: 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar

32-3511 Techniques in Singing III

Course further develops skills learned in 32-2512 Techniques in Singing II. Student continues to identify vocal strengths and weaknesses, set goals, and implement effective performance techniques.

3 Credits

Requisites PREREQUISITES: 32-2512 Techniques in Singing II COREQUISITES: 32-2112 Aural Skills III and 32-2122 Theory III

32-3531 Vocal Improvisation

Course is designed to assist the intermediate pop and jazz voice student in applying improvisational techniques. The intermediate student will learn to recognize, imitate, and apply the vocal stylizations of established popular singers. Through the process of singing transcriptions of the improvisations from the masters of popular styles, the students will garner vocal agility and confidence for singing with the instrumental ensemble in which they are concurrently enrolled.

3 Credits

Requisites PREREQUISITES: 32-2512 Techniques in Singing II and 32-2121 Theory II and 32-2111 Aural Skills II

32-3621 Popular Music: History, Ethnography, and Analysis

Advanced course examines the history, ethnography, and analysis of popular music. Students will learn several popular music traditions, inquiring into their history, musical structure, and social significance. In addition, each student will undertake a research project that involves working with a Chicago musician, tradition, or repertoire; conducting interviews; engaging in musical transcription and/or analysis; and coming to an understanding of how musical practice engages and responds to its social context.

3 Credits

Requisites PREREQUISITES: 32-2113 Aural Skills IV and 32-3121 Theory IV and 32-2611 Music History and Analysis I or 32-2113 Aural Skills IV and 32-3121 Theory IV and 32-2612 Music History and Analysis II

32-3630 Jazz Styles and Analysis

Course covers theoretical skill and analytical techniques related to jazz styles from traditional jazz to the present. Instruction examines each period and movement, with emphasis on major composers and artists.

3 Credits

Requisites PREREQUISITES: 32-3231 Jazz Arranging and 32-1631 The Jazz Tradition and 32-3382 Techniques for Improvisation II

32-3665 Advanced Seminar in Musicology

Advanced course focuses on specific topics in musicology or ethnomusicology. Students work closely with a particular music-historical period or with a set of representative musical traditions from around the world, engaging and

discussing works of music and related scholarship. Students conduct research, put together a well-researched paper, and present their work to classmates in a mini-conference at the end of the semester.

3 Credits

Requisites PREREQUISITES: 32-2113 Aural Skills IV and 32-3121 Theory IV and 32-2611 Music History and Analysis I and 32-2612 Music History and Analysis II

32-3791 Private Lessons: Advanced Composition

Private studio course critiques students and assists with their composition projects. Course provides students with the guidelines and advice for students to compose a larger work. The goals of this course are to investigate and experiment with a wide range of compositional techniques and to consolidate new compositional techniques in one's personal vocabulary. Teachers are available for 15 lessons or the equivalent. Students are required to attend five or more Music Department recitals or concerts during the semester. These lessons may be taken as many as four times.

2 Credits

Repeatable

Requisites CONCURRENT: 32-1000 Recital Attendance

Requirements Faculty Advisor Approval

32-3797 Private Lessons: Senior Recital

Required course for all graduating Music students provides private instruction during the semester of the student's senior recital. Students will prepare the music for their recital under the close supervision of the instructor. The instructor will act as a performance coach, as a guide for choosing repertoire, and as a consultant on non-musical aspects of the senior recital, such as printed program preparation and staging.

2 Credits

Repeatable

Requirements 90 Enrolled Hours and Faculty Advisor Approval

32-3882 Latin Ensemble

Upper level ensemble course prepares students for the performance of compositions based on the musical traditions of Cuba, Brazil, and other Latin American cultures. Course will consist of a series of master classes and ensemble rehearsals. Students gain hands-on experience of the rhythms and performance techniques of the various latin percussion instruments. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-1110 Aural Skills I CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock

Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums
Requirements Permission of Coordinator

32-3884 Pop/Rock Ensemble: Showcase

Course applies the upper-level performer's ensemble skills, musicianship, and knowledge of stylistic and historical precedent in creating a near-professional level performing band. The repertoire is drawn from structurally and harmonically challenging arrangements of contemporary and traditional popular music material, as applied in the contexts of rehearsal, studio recording, and stage presentation in various types of live performances. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-2121 Theory II CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums

Requirements Department Permission

32-3885 Pop Orchestra

Advanced-level ensemble course specializes in the repertoire of rock/contemporary bands orchestrated for brass and reed instruments, rhythm instruments, and multiple vocals. Students learn to rehearse and perform challenging, sophisticated music as part of an extended professional team. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-1110 Aural Skills I or 32-1120 Theory I CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums

Requirements Permission of Coordinator

32-3886 Pop/Jazz Fusion Ensemble

Instrumental-only combo course applies the upper-level performer's ensemble skills, musicianship, and knowledge of stylistic and historical precedent to creating a near-professional level performing band. The repertoire is drawn from structurally and harmonically challenging instrumental arrangements of contemporary popular music material including

instrumental pop, smooth jazz and jazz/rock fusion. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-2121 Theory II CONCURRENT: 32-2711 Private Lessons: Piano or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums or 32-2741 Private Lessons: Brass or 32-2751 Private Lessons: Woodwinds or 32-2761 Private Lessons: Strings or 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice

Requirements Permission of Coordinator

32-3887 Music Perf & Recording Ensemble

No description available.

3 Credits

32-3888 R&B Ensemble: Showcase

Upper level ensemble course prepares students to perform with confidence and professionalism in a contemporary rhythm and blues context. Students will learn how to front a band and interact productively with fellow musicians. Students research and present material to the rest of the group for inclusion in ensemble repertoire. Course includes the recording of a live demo in a professional studio environment. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits

Repeatable

Requisites PREREQUISITES: 32-1110 Aural Skills I and 32-1120 Theory I CONCURRENT: 32-2701 Private Lessons: Classical Voice or 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2707 Private Lessons: Musical Theater Voice or 32-2711 Private Lessons: Piano or 32-2715 Private Lessons: Jazz Piano or 32-2721 Private Lessons: Finger-style and Classical Guitar or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums

Requirements Permission of Coordinator

32-3889 Recording and Performance Ensemble

Performance-intensive course draws upon all of the skills the student has gained throughout the ensemble experience as applied at the professional level. The ensemble includes work in the multi-track recording studio as well as performing for live audiences in venues throughout the city, supplying experiences that take the student outside of the comfort zone of the academic environment and place them in an arena that represents the challenges of the professional music industry. Enrollment in this ensemble requires concurrent registration in private lessons.

1 Credits**Repeatable**

Requisites CONCURRENT: 32-2703 Private Lessons: Pop/Rock Voice or 32-2705 Private Lessons: Jazz, Blues, and Gospel Voice or 32-2711 Private Lessons: Piano or 32-2723 Private Lessons: Fusion Rock Guitar or 32-2725 Private Lessons: Jazz Guitar or 32-2727 Private Lessons: Bass and Bass Guitar or 32-2731 Private Lessons: Percussion and Drums or 32-2741 Private Lessons: Brass or 32-2751 Private Lessons: Woodwinds or 32-2761 Private Lessons: Strings or 32-2701 Private Lessons: Classical Voice

Requirements Permission Program Dir

32-3920 Record Production Lab

No description available.

3 Credits**32-3926 Demo Production**

Capstone music technology course is for the Contemporary, Urban and Popular music degree. Course is project-based for the purpose of learning to create professional quality demo recordings of the student's own bands, compositions and performances. The Digital Audio Workstation (DAW) environment is presented as a primary tool in song composition and arrangement, using virtual instruments and loops as audio recording and processing. Students will apply knowledge from the previous technology course sequence to produce professional quality recordings of their advanced creative work, such as senior band projects and recitals, and/or collaborations among members of the CUP Ensembles and Songwriting classes.

2 Credits

Requisites PREREQUISITES: 32-2925 Technology for Musicians II

32-3988 Internship: Music

Course provides advanced students with an internship opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-6 Credits**Repeatable**

Requirements 60 Enrolled Hours and Permission of Instructor

32-3995 Directed Study: Music

Course consists of learning activities involving student independence within the context of regular guidance and

direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-4 Credits

Repeatable

Requirements Permission Instr & Chair and Junior Status or Above

32-3998 Independent Project: Music

Course is an independent project designed by the student, with the approval of a supervising faculty member and department director, to study an area not at present available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

1-4 Credits

Repeatable

Requirements Department Permission

32-3999 Senior Music Seminar

Required course for all graduating Music students provides supervision for preparation of the student's senior recital and portfolio. Students will create a proposal for their senior recital under the supervision of the instructor and with the input of their private lesson instructor and concentration coordinator. Students will have the opportunity to present their work to their peers, receive career counseling, attend special presentations, and participate in senior assessment procedures.

1 Credits

Requisites PREREQUISITES: 32-3121 Theory IV

Requirements 90 Enrolled Hours

32-6221 Scoring I: Composing Dramatic Music

The first in a four-semester composition and orchestration sequence which is the core of the MFA program, this course is designed to introduce students to the craft of composing dramatic music and marrying music to story. Composition for the screen is an applied art, and requires that the composer be guided in his or her choice of musical vocabulary by the emotional and thematic values embodied in script, performance, and directorial intent. This course will explore the application of a variety of musical devices, including harmonic language, melodic development, rhythmic propulsive elements and styles of voicings, to musically express various emotional states such as joy, sorrow, fear, tension, awe, and wonder. Lessons in technique will drive writing assignments geared to specific dramatic scenes wherein music must support the emotional context. As a final project, students will compose the score to a short film excerpt using a live woodwind and string ensemble in a recording studio environment. Taking the course in tandem with Lab (Tutorial), students will utilize Logic Studio MIDI software to realize digital mock-ups.

4 Credits

Requisites CONCURRENT: 32-6901 Lab (Tutorial) and 32-6631 The Film Score: A Survey of the Craft

32-6222 Scoring II: Color and Complexity

The second installment of the core four-semester composition sequence, this course will add color and nuance to the “black and white” musical-dramatic palette explored in semester one through an intensive focus on orchestration. Included are further studies of the harmonic vocabulary of film music as well as an in-depth exploration of synchronization techniques used to “lock” music to the action on screen. The effective use of brass and percussion sections of the film orchestra will be added to the aspiring screen composer’s tool kit, as will special categories such as scores driven by a rhythm section and by electronic elements. Multiple recording sessions using a variety of ensembles will allow students the opportunity to explore the effective use of instrumentation in achieving dramatic results. Taken in tandem with Lab (Tutorial), semester 2, and with further studies in the use of Logic Studio as a mixing tool.

4 Credits

Requisites PREREQUISITES: 32-6221 Scoring I: Composing Dramatic Music CONCURRENT: 32-6901 Lab (Tutorial) COREQUISITES: 32-6954 Music Editing

32-6223 Scoring III: Genre and Style

This third installment in the four-semester composition/orchestration sequence will allow students the opportunity to hone their skills through a practicum in film and musical genre scoring. Genres will include jazz and rock/contemporary music, while film styles will encompass comedy, horror, period, action, and animation. The assignments will be a combination of electronic, acoustic, and combination scores, where students will demonstrate their mastery of different dramatic scoring-to-picture styles. This class is the practical application of techniques covered in Scoring I and II, allowing students to create a portfolio of professional-level work. Taught in tandem with Lab (Tutorial), semester 3.

3 Credits

Requisites PREREQUISITES: 32-6222 Scoring II: Color and Complexity CONCURRENT: 32-6898 Independent Project: Music Composition for the Screen and 32-6901 Lab (Tutorial) and 32-6997 Colloquium

32-6224 Scoring IV: Directed Study in Composition

In the final installment of the four-semester composition sequence, students will meet one-on-one with their primary composition instructors to fine tune their craft, making use of various independent projects on which they have already collaborated with the Film & Video, Television, and Interactive Arts & Media Departments. Individualized instruction allows each student to identify techniques and concepts they feel they have not yet fully mastered or integrated into their work, and to concentrate on those areas. This will assist students in identifying personal strengths and styles, and will help them select an appropriate thesis project. Once projects are chosen, students work with instructors to begin their final theses. Taught in tandem with Lab (Tutorial), semester 4.

3 Credits

Requisites PREREQUISITES: 32-6223 Scoring III: Genre and Style CONCURRENT: 32-6898 Independent Project: Music Composition for the Screen and 32-6901 Lab (Tutorial) and 32-6997 Colloquium

32-6229 Topics in Scoring

This course will introduce the role of dramatic music in a variety of media and applications other than film. Students will study elements unique to composing dramatic music for media that include, for example, live theater and advertising, avenues where a composer will encounter different sets of limitations and constraints. Students will produce a number of short scoring projects designed for these particular applications.

3 Credits

Requisites PREREQUISITES: 32-6223 Scoring III: Genre and Style CONCURRENT: 32-6224 Scoring IV: Directed Study in Composition

32-6251 Orchestration

This course covers the concept of coloring compositions to enhance the intent of a work, with special emphasis on increasing dramatic effect. Topics include front-to-back versus top-to-bottom orchestration, differentiating orchestration for the studio environment from that for live performance, writing characteristically for each orchestral instrument and section, giving special consideration to melodic and harmonic components, ensuring a proper balance of orchestral elements, and controlling the listener's primary focus. Other topics: natural scales for various instruments, strengths and limitations of instruments, non-triadic voicings, instrument doubling, and appropriate propulsive textures. Students will discuss and apply twentieth century techniques, part of the modern film composer's palette.

2 Credits

Requisites CONCURRENT: 32-6221 Scoring I: Composing Dramatic Music

32-6441 Conducting to Picture

This course is a tutorial in the art and science of conducting live orchestra to picture in film, television, and new media recording sessions. Instruction will focus not only on the traditional role of the conductor in interpreting score and bringing out the strongest performance, but on the preparation, discipline and equanimity required to balance the dizzying array of events occurring simultaneously in a scoring session. Students will conduct their own thesis scores as well as prepared pieces to picture in virtual sessions set up in the Los Angeles lab, and learn how to work with streamers, punches, cue mixes, and talkback under the real pressures of a live date.

2 Credits

Requisites PREREQUISITES: 32-6631 The Film Score: A Survey of the Craft and 32-6221 Scoring I: Composing Dramatic Music and 32-6901 Lab (Tutorial) and 32-6661 Global Folk Traditions and 32-6632 Aesthetics of Cinema and 32-6223 Scoring III: Genre and Style and 32-6222 Scoring II: Color and Complexity and 32-6954 Music Editing and 32-6224 Scoring IV: Directed Study in Composition and 32-6229 Topics in Scoring and 32-6998 Thesis/Practicum: Final Project CONCURRENT: 32-6971 Game Scoring and 32-6972 Career Development and 32-6989 Internship/Apprenticeship and 32-6998 Thesis/Practicum: Final Project

32-6630 History of Cinema

This course presents a chronological investigation of film from the pre-history of cinema up to the digital age. Emphasis is on understanding film both as an engine for an and artifact of society, culture, and geography. Students are introduced to major directors, films, and movements that contributed to the development of cinema.

3 Credits

Requisites CONCURRENT: 32-6631 The Film Score: A Survey of the Craft

32-6631 The Film Score: A Survey of the Craft

This course is an exhaustive review of the development of film scoring art and craft, from the generic cues written to accompany silent film and the defining work of Max Steiner and Erich Korngold to Golden Age auteurs such as Herrmann and Bernstein and contemporary composers/producers like Hans Zimmer, Danny Elfman and Thomas Newman. The emphasis is on the unique musical vocabulary of the film score and on learning to recognize the signatures of benchmark composers. Students will conduct detailed analyses of both written and recorded examples, with a concentration on contemporary harmony and voicing and the study of dramatic construction.

3 Credits

Requisites CONCURRENT: 32-6630 History of Cinema

32-6651 Film Analysis

This course focuses on two pillars of learning that lead to the development of scoring skills, analysis and application, and addresses techniques of film scoring through observation of their application in current films. Each week students will watch a film and analyze its music in terms of style, genre, orchestration, and in and out points. After providing a brief introduction, pertinent biographical information about the composer, and comments concerning the music, a designated student will screen the film, choosing five or six cues to illustrate spotting choices, and explain the music's intended use. A discussion will follow the screening, with emphasis on the effectiveness of the score and the degree to which it succeeded as dramatic support.

1 Credits

Requirements Faculty Advisor Approval

32-6898 Independent Project: Music Composition for the Screen

Utilizing student projects from the Film & Video, Television, and Interactive Arts & Media Departments, MFA students will select from three to five projects on which they will collaborate with students from these departments. These self-directed projects must be approved in advance by a Music faculty advisor and will be under the supervision of two faculty, one from the Music Department and one from the collaborating department. The goal is to allow

students the opportunity to work on a creative/production team in the completion of a variety of projects.

2 Credits

Requisites PREREQUISITES: 32-6222 Scoring II: Color and Complexity

32-6901 Lab (Tutorial)

The Lab (Tutorial) will be offered in each semester of the MFA program but the last (semester in Los Angeles), and is designed to function as an adjunct to the core composition and orchestration classes. It is in the lab that students will not only accomplish the sketching and sequencing which leads to the realization of the ideas initiated in the classroom, but learn to use and master the tools of the trade.

1 Credits

32-6931J Directors and Composers I

The first in a two-part sequence designed to join film & video composers and directors in a workshop environment, this course is a practical survey of the most significant and influential director-composer collaborations in the history of cinema. These creative marriages, among them Hitchcock-Herrmann, Spielberg-Williams, and Burton-Elfman, have engendered new dialects in the language of film music, and they will be examined with the objective of encouraging the development of similar collaborations between student directors and student composers. The course also serves as the thesis pathway for MFA Music candidates.

2 Credits

Requisites PREREQUISITES: 32-6221 Scoring I: Composing Dramatic Music and 32-6631 The Film Score: A Survey of the Craft CONCURRENT: 32-6998J

32-6954 Music Editing

This course focuses on ProTools, one of the major pieces of software used in the film industry for the recording, editing, and delivery of music. In this class, students get hands-on training in real-life situations they are likely to encounter professionally, including the opportunity to fill the role of music editor. They will develop skills such as preparing “pre-records”, electronic tracks, and click tracks for use in a live recording session; mixing and creating instrumental stems for delivery of the score to the final picture dub; and editing already-recorded music to accommodate changes in picture made after recording sessions. ProTools is also used as a creative compositional tool for building sample sets in what is termed a “sampling session”, which composers can then employ as basic sound elements of a score. Students will be required to demonstrate a comprehensive, working knowledge of the software.

3 Credits

Requisites PREREQUISITES: 32-6222 Scoring II: Color and Complexity CONCURRENT: 32-6223 Scoring III: Genre and Style

32-6971 Game Scoring

This course explores the application of non-linear composition techniques in the production of dramatic music for use in interactive games. Students will learn techniques of composing music that will ultimately be controlled through game play and game audio engines. The class will explore building scores that involve multilevel dramatic elements and instantaneous transitions, as is common in most interactive games.

3 Credits

Requisites PREREQUISITES: 32-6221 Scoring I: Composing Dramatic Music and 32-6901 Lab (Tutorial) CONCURRENT: 32-6222 Scoring II: Color and Complexity

32-6972 Career Development

A unit of the capstone Graduate Semester in L.A., this course is designed to apprise MFA students of the various avenues of employment for aspiring composers of music for the screen, and to coach them in the self-promotional skills peculiar to the motion picture industry. We will explore all the ancillary trades, such as music editing, orchestration, sound design, music copying, and various studio-based jobs in addition to the paths followed by successful composers. There will be almost daily visits from industry professionals in all areas of the trade.

1 Credits

Requisites PREREQUISITES: 32-6224 Scoring IV: Directed Study in Composition and 32-6901 Lab (Tutorial) and 32-6998 Thesis/Practicum: Final Project or 32-6224 Scoring IV: Directed Study in Composition and 32-6901 Lab (Tutorial) and 32-6229 Topics in Scoring and 32-6954 Music Editing and 32-6222 Scoring II: Color and Complexity CONCURRENT: 32-6441 Conducting to Picture and 32-6971 Game Scoring and 32-6989 Internship/Apprenticeship and 32-6441 Conducting to Picture

32-6989 Internship/Apprenticeship

As a component of the capstone graduate semester in Los Angeles, MFA candidates will serve internships and/or assistantships in critical sectors of the film and television music industry. These positions will occupy 16 hours of the 30-36 hour class week, and may be located in studio music department, music editorial houses, recording studios, or in the personal studios of working film and television composers. Each of them represents the trailhead of a career path.

1 Credits

Requisites PREREQUISITES: 32-6224 Scoring IV: Directed Study in Composition and 32-6901 Lab (Tutorial) and 32-6222 Scoring II: Color and Complexity and 32-6954 Music Editing and 32-6229 Topics in Scoring CONCURRENT: 32-6441 Conducting to Picture and 32-6971 Game Scoring and 32-6972 Career Development and 32-6441 Conducting to Picture
PREREQUISITES: 32-6224 Scoring IV: Directed Study in Composition and 32-6901 Lab (Tutorial) and 32-6222 Scoring II: Color and Complexity and 32-6954 Music Editing and 32-6229 Topics in Scoring CONCURRENT: 32-6441 Conducting to Picture and 32-6971 Game Scoring and 32-6972 Career Development and 32-6441 Conducting to Picture

32-6995 Directed Study

1-3 Credits

32-6997 Colloquium

This course serves multiple key purposes in the degree program. It is first a forum for presentation and discussion of students' in-progress projects. Second, the course includes extensive discussion of the business of film music, addressing topics such as contracts, agents, publishing, copyrights and other legal aspects of the industry, interaction with directors, and identification of members of the film music "team" and their roles. Finally, the course will serve as an introduction to studio conducting, focusing on rehearsal techniques and podium etiquette, preparing students to conduct their own cues during second-year recording sessions.

2 Credits

Requisites PREREQUISITES: 32-6222 Scoring II: Color and Complexity CONCURRENT: 32-6898 Independent Project: Music Composition for the Screen

32-6998 Thesis/Practicum: Final Project

The culmination of four semesters' work and of the capstone semester in Los Angeles, the thesis score is a complete orchestral underscore for a short dramatic film television project, or approved new media property, to be composed, conducted and produced by the MFA candidate on a motion picture scoring stage.

6 Credits

Requisites PREREQUISITES: 32-6221 Scoring I: Composing Dramatic Music and 32-6631 The Film Score: A Survey of the Craft and 32-6901 Lab (Tutorial) and 32-6223 Scoring III: Genre and Style and 32-6222 Scoring II: Color and Complexity and 32-6954 Music Editing and 32-6229 Topics in Scoring and 32-6221 Scoring I: Composing Dramatic Music and 32-6661 and 32-6632

Photography

23-0110HP Intro to Photography

Course is an introduction to photographic seeing and the visual grammar of photography. The class combines basic design problems, exercises in seeing elements of the medium, and the opportunity to do individual projects. A historical overview of the medium is presented, and critiques will examine both the meaning and technical/design proficiency of each student's work. Students will learn basic black and white darkroom skills, still the easiest and quickest way to produce excellent photographic prints. Film and darkroom materials supplied.

2 Credits

Requirements Hyde Park Student Only

23-0210HP Digital Photography

Course introduces students to computer tools that manipulate and enhance photographic images. These tools allow the artist to input black and white and color photographs, negatives, positives, and graphics into Adobe Photoshop, the industry standard for digital image manipulation. Students will learn the skills to retouch and enhance these images from varied sources in order to create high-quality digital outputs. Assignments are designed to help master basic techniques and expand the photographer's creative horizons. Some experience in basic photography is helpful, but not required. All materials provided.

2 Credits

Requirements Hyde Park Student Only

23-1100 Photography I

This introductory level course emphasizes basic aesthetic grammar of photography and a historical and critical context for looking at and making photographs. This course is paired with Photography Workshop I.

3 Credits

Requisites CONCURRENT: 23-1101 Photography I Workshop

23-1101 Photography I Workshop

This lab class, which is paired with Foundations of Photography I, provides technical skills needed to produce projects assigned in the lecture section of the course. Photographic materials, processes, and techniques for image processing and print production are covered. The corresponding section of Photography I must be taken concurrently.

3 Credits

Requisites CONCURRENT: 23-1100 Photography I

23-1110 Photography for Interior Architecture Majors

This introductory level photography course introduces upper level Interior Architecture students to the fundamentals of architectural photography. General photographic and visual theory will be addressed, including the urban and architectural landscape, ultimately focusing on specific concerns in exterior and interior photography. Principles of artificial lighting, color theory, and spatial abstraction will be explored through student produced photographs, along with a general grounding in photographic history and criticism.

3 Credits

23-1120 Photography II

Building on the skills and concepts learned in Photography I, this course introduces aesthetics, techniques, and theory of color photography. With emphasis on issues related to color photography, lectures and assignments expand upon aesthetic and technical issues introduced in Photography I.

3 Credits

Requisites PREREQUISITES: 23-1100 Photography I and 23-1101 Photography I Workshop CONCURRENT: 23-1121 Photography II Workshop

23-1121 Photography II Workshop

This lab class, which is paired with Photography II, provides necessary technical skills for creating color photographic prints needed to produce projects assigned in the lecture section of the course.

3 Credits

Requisites PREREQUISITES: 23-1100 Photography I and 23-1101 Photography I Workshop CONCURRENT: 23-1120 Photography II

23-1250 Digital Photography for Non- Photo Majors

Introductory level course introduces basic aesthetic grammar of photography and provides an historical and critical context for looking at and making photographs. Using their own digital cameras with manually adjustable focus and exposure (ability to capture in RAW format is strongly encouraged), students learn the fundamentals of digital capture and utilize Adobe Lightroom(c)software for file processing, management, and output. Students must provide their own external hard drive.

3 Credits

23-2100 Advanced Color Photography

Course, building upon skills learned in previous courses, further explores the technical, conceptual, and aesthetic uses of color photography. This advanced class provides an in-depth exploration of the dynamics of color as a creative tool.

3 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop

23-2110 Darkroom Workshop III

Advanced level course refines technical and perceptual skills in Black-and-White analog darkroom techniques focusing on control of film exposure and development. Utilizing a variety of films, developers, papers, and toners, the course

addresses mastery of materials as a creative tool.

3 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop

23-2120 View Camera I

Film-based course, building upon skills learned in previous classes, introduces the use of the view camera and its movements to control perspective and manipulate the plane of focus in large format photography. These technical skills will be developed within a context of historical, critical, and conceptual photographic conventions.

3 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop

23-2125 View Camera: Advanced

Course, building upon skills learned in View Camera I, requires that students develop a self-directed, semester-long project exploiting the view camera's unique abilities in order to further refine skills and expand understanding of large format photography.

3 Credits

Requisites PREREQUISITES: 23-2120 View Camera I

23-2201 Digital Imaging I

Course introduces students to computer tools that manipulate and enhance photographic images. Students learn the skills to correct, retouch and enhance varied input in order to create high-quality digital output utilizing the industry standard for digital image manipulation.

3 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop COREQUISITES: 22-1220 Fundamentals of 2-D Design

23-2202 Foundations of Digital Imaging

Course, building upon skills learned in previous classes, introduces students to technical vocabulary and computer tools that manipulate and enhance photographic images. Students learn the skills to correct, retouch, and enhance varied input in order to create high-quality digital output utilizing the industry standard for digital image manipulation. This course addresses aesthetic issues in digital photography and examines critical contexts for looking at and making photographs.

6 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop COREQUISITES: 22-1220 Fundamentals of 2-D Design
23-1121 Photography II Workshop

23-2220 Digital Printing Workshop

Two-day workshop course is designed for photography students who have completed Digital Imaging I or Foundations of Digital Imaging, and want to improve their digital printing skills. High-end scanning, color management, types of paper, monitor profiling, and image enhancement techniques in relation to input and output are discussed and demonstrated. Students make both black and white and color prints during this intensive workshop.

1 Credits**Repeatable**

Requisites PREREQUISITES: 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging

23-2300 Introduction to Lighting

Building upon skills learned in previous classes, this foundation course introduces artificial/tungsten light in the studio and on location. Assignments include still life and studio and location portraiture. Basic view camera techniques and hand held light meters are introduced. Course focuses on the use of Black-and-White output. Fine art and commercial applications are equally emphasized.

3 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop COREQUISITES: 22-1220 Fundamentals of 2-D Design and
23-2201 Digital Imaging I

23-1121 Photography II Workshop

23-2310 Advanced Lighting

Building upon the skills learned in previous courses, this course expands the student's knowledge of controlled artificial light. Strobe lighting, mixed lighting, digital capture, and professional studio practices are introduced. Commercial and fine art applications are equally emphasized.

3 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-2650 History of Photography I

This course examines the emergence of photography and the medium's role in both reflecting and shaping the cultural, social, political, economic, and scientific context of modernity from 1839-1920. Emphasis will be placed on acquiring knowledge about this historical period - especially early photographic technologies, the critical response to photography, and the diverse applications of the medium - while also drawing parallels between this history and contemporary issues. Students will be introduced to various methods of historical investigation through a balance of lectures, discussions, field trips to view historic photographic objects, primary and secondary source readings, group projects, writing assignments, and/or tests.

3 Credits

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 52-1162 Writing and Rhetoric II- Service Learning or 22-1102 History of Art II: Renaissance to Modern and 52-1112 Writing and Rhetoric - Enhanced II or 22-1102 History of Art II: Renaissance to Modern and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 22-1102 History of Art II: Renaissance to Modern and 52-1152HN Writing and Rhetoric II: Honors or 52-1152 Writing and Rhetoric II and 22-1102 History of Art II: Renaissance to Modern

23-2655 History of Photography II

This course examines photography's central role in both reflecting and shaping the cultural, social, political, economic, and scientific context from 1920 to the present. In addition to examining the medium's major movements and practitioners within this context, the course will also emphasize the developing history, theory, and criticism of the medium and its relationship to modernism and postmodernism in other media. Students will be introduced to various methods of historical investigation through a balance of lectures, discussions, field trips to view historical photographic objects, primary and secondary source readings, group projects, writing assignments, and/or tests.

3 Credits

Requisites PREREQUISITES: 23-2650 History of Photography I

23-2715 Photography in Chicago Now

Course exposes students to a broad range of photography as it is currently being created and exhibited in Chicago. On alternating weeks students attend exhibitions in museums or galleries, visit photographers' studio spaces, or attend announced lectures. Class sessions also spent discussing these events in relation to texts used in class. Journals and class participation are emphasized.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II and 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152HN Writing and Rhetoric II: Honors

23-2730 Pinhole Photography

Course examines pinhole photographic practices from 19th Century aesthetics to contemporary applications. Pinhole camera construction utilizing a variety of materials is explored in an environment of active experimentation.

3 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop

23-3202 Digital Imaging II

Building upon skills learned in previous classes, this course expands student's knowledge using extended digital controls to manipulate and enhance photographic images. Emphasis is placed on specialized image manipulation. The student will create a cohesive final project of professional quality utilizing these new tools supported by critical discussions, readings, and research.

3 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging
23-2110 Darkroom Workshop III

23-3203 Topics in Digital Imaging

Advanced level course examines a specific topic, theme, or idea in contemporary digital photography each semester. The student will create and implement a self-directed, extended digital project aided by theoretical and critical readings, class discussions, and critiques.

3 Credits

Repeatable

Requisites PREREQUISITES: 23-3202 Digital Imaging II

23-3220 Digital Imaging III

Advanced level course expands the student's digital expertise using photographic controls to manipulate and enhance photographic images. Emphasis is placed on color management, profiling, digital capture and workflow, image asset management, and printing. Note: This course requires that students must have a digital SLR camera, capable of RAW capture, and an external hard drive.

3 Credits

Requisites PREREQUISITES: 23-3202 Digital Imaging II

23-3275 Website Publishing I

Course provides the necessary technical skills to create websites that support the publishing and distribution of photographs and portfolios on the Internet. Students will learn website construction, image optimization, information architecture, design principles and produce photography-based websites that communicate effectively and have high visual appeal.

3 Credits

Requisites COREQUISITES: 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging

23-3276 Website Publishing II

Advanced level course further develops technical and design skills for photographers to create sophisticated photographic sites on the Web. Students will learn advanced website construction, image optimization, animation techniques, information architecture principles, and design concepts using object-based software.

3 Credits

Requisites PREREQUISITES: 23-3275 Website Publishing I

23-3300 Advertising Photography

Advanced level commercial studio course examines photographic illustration for advertising. Professional studio practices are analyzed and applied. Advanced applications of medium and large format cameras, digital capture, and analog film will be explored within a studio context.

3 Credits

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting 23-2655 History of Photography II

23-3400 Commercial Photographer/Art Director

Advanced level course is designed to simulate the real-world assignment pairing of art directors and photographers. Art and Design and Photography students work in creative teams to collaborate in the production of real world projects that include advertisements, catalogues, and promotional pieces. This course, team-taught by Art and Design and Photography professors, will also examine the effect of advertising on consumer culture.

3 Credits

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3405 Fashion Photography and Fashion Styling

Course explores fashion photography in the studio and on location. Building upon the previous skills learned in Digital Imaging I and II, emphasis will be placed on digital capture and workflow. Lighting, styling, hair, make-up, and digital beauty retouching will be addressed to simulate professional experiences. Historical and contemporary fashion photographers will be discussed.

3 Credits

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3410 Fashion Photography Collaboration: Photographer, Designer, and Manager

Course establishes creative collaborations by uniting fashion photography students with fashion design and fashion merchandising students. Teams work on projects during the semester that simulate “real-world” fashion assignments and educate one another about practices in their field. Course emphasizes analysis of visual problems and pertinent business practices in fashion photography. Creative processes, visualization of solutions, and client presentations are addressed.

3 Credits

Requisites PREREQUISITES: 23-3405 Fashion Photography and Fashion Styling

23-3415 Commercial Assignment: Layout to Finish

Advanced level course builds upon skills learned in previous courses, focusing on the completion of a professionally presented cohesive portfolio. Course covers business practices relevant to production of advertising jobs, running a studio, and alternative career choices within the professional industry.

3 Credits

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3420 Scientific Photography

Course surveys photographic techniques and practices being employed in research laboratories, high-tech industry, medical institutions, and environmental agencies. Students learn technical and conceptual fundamentals to work in these interesting and demanding fields. Course includes a range of photographic assignments and visits to professionals working in these areas.

3 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-3425 Professional Printing

Advanced, skill-based, analog Black-and-White printing class emphasizes mastery of professional printing skills. Working with their own negative archive and negatives produced by others, students develop an advanced ability to analyze negatives and create professional quality prints.

3 Credits

Requisites PREREQUISITES: 23-2110 Darkroom Workshop III and 23-2300 Introduction to Lighting and 23-2201 Digital Imaging I or 23-2300 Introduction to Lighting and 23-2110 Darkroom Workshop III and 23-2202 Foundations of Digital Imaging

23-3450 Professional Topics: Sports Photography

Professional workshop course examines issues in sports photography such as selection of equipment and materials and utilization of photographic techniques. It includes demonstrations and a photo session at a professional sports event.

2 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-3455 Professional Topics: Stock Photography

Course introduces concepts involved in producing photographs and licensing for resale markets. Subjects include composition for stock images, concept illustrations, captioning, digital practice in stock photography, and archiving.

2 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-3460 Performance Photography

Hands on course teaches students techniques for photographing live performance through collaborative participation in student productions mounted in the Theater, Music, and Dance departments of Columbia College Chicago. Skills are taught through collaborative procedures reflecting real world practice. Production of media and promotional materials is also addressed.

3 Credits

Requisites PREREQUISITES: 23-2310 and 23-2201 or 23-2310 and 23-2202

23-3475 Professional Topics: Casting/Portrait

Two-day workshop course is designed to give students hands on professional experience casting talent for specific client needs. Collaborating with students from the Columbia College Theater Department, as well as professional talent/modeling agencies, students work with a professional Casting Stylist to select talent appropriate to the layout/ads provided. A professional Hair and Make-up Artist will be on set the second day of this workshop to provide assistance. A brief third meeting will be scheduled to critique results from the workshop.

1 Credits

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3480 Professional Topics: Styling

Advanced level, intensive, professional workshop provides students with an opportunity to collaborate with professional food and prop stylists and an instructor to execute from a layout, a finished high quality advertisement. Day 1: Students collaborate with a food stylist and take a field trip with a prop stylist to a professional prop house. Day 2: Students work on one shot with outside professionals. A finished high quality professionally presented print will be critiqued in a brief third meeting.

1 Credits

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3485 Professional Topics: The Nude

Workshop course is designed to acquaint the student with the nude as an art form. Students examine the human form through one-on-one photo shoots in a studio setting. Special emphasis will be placed on the collaborative nature of the process of working with male and female professional models.

1 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-3488 Internship: Photography

Course provides advanced level students with an internship opportunity to gain professional experience in an area of concentration or interest while receiving credit towards their degree. Students must be a junior or senior and have a GPA of 3.0. Permission of the Internship Coordinator and participation in a portfolio review is required before a student can apply for an internship. Students work with the Internship Coordinator to design and implement their internship.

1-6 Credits

Repeatable

Requirements 3.0 GPA required and 60 Enrolled Hours and Internship Coord/Chairper

23-3490 Professional Topics: Food Photography

Advanced level, intensive, professional workshop offers students an opportunity to collaborate with professional food and prop stylists and an instructor to execute from a layout, a finished high quality advertisement featuring food. Day 1: Students collaborate with a food stylist and take a field trip with a prop stylist to a professional prop house. Day 2: Students work on one shot with outside professionals. A finished high quality professionally presented print will be critiqued in a brief third meeting.

1 Credits

Repeatable

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3495 Professional Studio

Advanced level, intensive studio-based course is designed for students seeking to further develop their technical and conceptual skills required for the professional fine art or commercial photographer. Students work on a semester long cohesive project under the guidance of an instructor, meeting every other week for eight hour shooting sessions. Outside of class, students are expected to develop concepts and gather materials for scheduled studio/shooting days.

3 Credits

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-3500 Introduction to Photojournalism

This is a hands-on class focusing on the technical, aesthetic, journalistic and interpersonal skills needed to produce images that tell stories for newspapers, magazines, books and the Internet. Weekly assignments will introduce students to specific areas of photojournalism. Students may be assigned to cover protests and demonstrations, political campaigns, live performances, press conferences, sporting events as well as feature stories that explore contemporary social issues. Journalistic ethics will be the subject of ongoing discussions throughout the semester, as will applicable business practices for both free-lance and staff photojournalists.

3 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-3505 Multimedia Photo Essay

In this project-based class students will be introduced to the basic techniques necessary for the production of narrative picture stories for multimedia online presentations. We will analyze classic photo essays and examine how the techniques used in creating them – opening pictures, transitions, point pictures, closers, expressive camera angles and lighting – apply to modern multi-media applications. Linear and thematic organization of photo essays will be discussed. Students will research, plan, photograph and edit stories incorporating audio, video and still pictures.

3 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-3510 Special Topics in Photojournalism:

Each semester this class will focus on a special topic related to recent trends in photojournalistic practice and/or a focused exploration of a specific issue in the news. Over the course of the semester we will analyze the topic from a practical, ethical, and visual perspective, with emphasis on its ramifications for the field of photojournalism. Class time will involve some short lectures and discussions of readings about our topic but will primarily consist of critiques of student work. Students may repeat the course with different Special Topics.

3 Credits

Requisites PREREQUISITES: 23-3500 Introduction to Photojournalism and 23-3505 Multimedia Photo Essay

23-3520 Documentary Methods

Course introduces students to a wide range of approaches and styles of documentary photography. Students will conceive, develop, and pursue documentary photographic projects and present the work in a manner consistent with the meaning and point of view of the work.

3 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop COREQUISITES: 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging

23-3700 Experimental Photography/ Graphic Techniques I

Course explores contemporary photographic practices using a variety of hand-applied emulsions that include blue, brown, and silver-gelatin printing processes. Students experiment with image manipulation on a variety of 2-D and 3-D image supports.

3 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop
23-1121 Photography II Workshop

23-3705 Experimental Photography/ Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes including digital imaging techniques in making digital negatives and positives. Each student develops an extended self-directed project utilizing a

combination of processes and materials taught.

3 Credits

Repeatable

Requisites PREREQUISITES: 23-3700 Experimental Photography/ Graphic Techniques I

23-3710 Experimental Photography/ Graphic Techniques III

Course challenges students to refine to a professional level, and build on skills learned in Experimental Photography/Graphic Techniques II. Students complete one intensive project during the semester.

3 Credits

Requisites PREREQUISITES: 23-3705 Experimental Photography/ Graphic Techniques II

23-3730 Visual Books

Advanced level course provides photography students with an opportunity for in-depth study of the photographic book. The history, production, and use of the book format as an artistic medium and repository for photographic images is examined. The structure of the book is addressed, with attention to issues of narrative, visual sequencing, pacing, and movement. Students will produce professional quality photographic books that may utilize a variety of forms and materials with emphasis on the unity of form and content.

3 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging

23-3733 Theory & Criticism: Contemporary Photography

This seminar will examine and interrogate the multiple roles that contemporary photography plays within our unique cultural moment. Students will view original works, read contemporary criticism and engage in probing discussion and original writing. Upon completion of this course, students will have the capacity to more confidently engage the work they make within the broader discourse of art.

3 Credits

Requisites PREREQUISITES: 23-2655 History of Photography II

23-3735 Nineteenth Century Photographic Processes

Course explores printing techniques of 19th century photography. Students utilize a variety of historic photographic materials to investigate contemporary aesthetic concerns. A variety of printing processes taught may include: salt, platinum/palladium, gum bichromate, and albumen.

3 Credits

Requisites PREREQUISITES: 23-3700 Experimental Photography/ Graphic Techniques I

23-3780 Special Subjects

Two-day workshop course introduces students to a variety of compact strobe equipment and techniques for shooting on location. Students utilize their own equipment as well as equipment provided by the workshop. Technical strategies explored include shooting in the studio, on location, interior as well as exterior, along with lighting demonstrations and discussions about technique. A brief third meeting will be arranged to critique results from the workshop.

1 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-3798 Independent Project: Photography

Course requires that students design an independent project, with the approval of a supervising faculty member and chairperson, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines their self-defined project.

1-6 Credits**Repeatable**

Requirements Permission Instr & Chair

23-3810 Portfolio Development

Advanced level course is designed for seniors to assist them in developing skills to prepare for entering the commercial job market. Development, production, and assembly of a high-quality portfolio and self-promotional materials are fundamental to the class. A component of this class is working in close collaboration with the Portfolio Center.

3 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-3900 Senior Thesis

BFA capstone course requires that students develop and shape a self-generated, long-term photography project, working in a more independent manner. Students increase their expertise in seeing, editing, and problem solving. Work is based on personal concerns and values, and students improve their ability to speak and write articulately about their

work and the work of others. Career strategies, professional challenges, and relationship to contemporary art practices are a vital component of this course. A written research paper related to their project is required. Students engage with professional practitioners through the Department's Lectures in Photography series.

3 Credits

WI

Requisites PREREQUISITES: 23-3910 Photography Seminar

Requirements BFA Degree and Major 230 Only

23-3910 Photography Seminar

Course teaches students how to develop and shape a self-directed, long-term photography project designed to encourage students to work in a more independent manner and increase their expertise in seeing, editing and problem solving. Students learn to create work based on personal concerns and values as well as increase their capacity to speak and write articulately about their work. Students will also engage with professional practitioners in the field through lectures, writings, and in-class visiting lecturers to develop career strategies, discuss professional challenges, and place themselves in relation to contemporary photography practices. This is the capstone course for the BA in Photography, and part of the two semester capstone experience for BFA students in Photography.

3 Credits

WI

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

Requirements 90 Enrolled Hours

23-4210 Body, Space and Image

Course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artist's work that is constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given workshops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 Credits

Repeatable

Requisites PREREQUISITES: 22-1102 History of Art II: Renaissance to Modern and 23-2201 Digital Imaging I or 23-2202 Foundations of Digital Imaging and 22-1102 History of Art II: Renaissance to Modern

23-4450 Architectural Photography

Course explores the wide range of photographic responses to the man-made environment, from classical documentation to the search from personal and formal documentation to the search for personal and formal images. Course also emphasizes view camera skill, discussion of work, and development of individual projects.

3 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-4525 The Documentary Book

Course, building upon skills learned in Documentary I, continues to broaden and deepen an understanding of the various approaches to documentary photography. Course offers an in depth understanding of the various traditional and contemporary approaches to the photographic documentary book. Using desktop publishing software, the class is designed to help the student produce a book of his or her long-term documentary project.

3 Credits

Requisites PREREQUISITES: 23-3520 Documentary Methods COREQUISITES: 23-3202 Digital Imaging II

Requirements Permission of Instructor

23-4555 Photography in S. France

Course concentrates on photographing in the South of France, with emphasis on the cultural, art historical, and visual environment of the region.

3 Credits

Requisites PREREQUISITES: 23-1120 Photography II and 23-1121 Photography II Workshop

23-4680 Twentieth Century Art Theory and Criticism

Course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. Instruction covers other art historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late 20th century art.

3 Credits

Requisites PREREQUISITES: 23-2655 History of Photography II

23-4705 History of Photography Seminar

Course focuses each semester on a special topic related to recent trends in photographic and/or critical histories and theories of photography. Over the course of the semester students will analyze this topic's ideological, representational, technological, historical, and aesthetic ramifications for photography. Class time will involve some short lectures and exhibition viewings but will mostly consist of discussions of reading and looking assignments. Course expectations and requirements will be adjusted accordingly for undergraduates and graduates.

3 Credits

Repeatable

Requisites PREREQUISITES: 23-2655 History of Photography II

23-4720 Image and Text

Advanced level course provides an in-depth exploration of the conceptual and practical issues surrounding photographic works that use image and text as a significant strategy in their communication. A wide range of image and text examples in contemporary practice will be examined. Students complete assignments combining images and text.

3 Credits

WI

23-4730 Directed Visions Studio

Advanced, studio-based course explores directed, manipulated, and constructed photographs. Students perform the roles of the director, fabricator, and photographer to execute their own photographic visions. Utilizing artificial lighting along with fabricated set-ups, cinematic staging, and/or multiple imaging, students will create conceptually based, content oriented photographs for the camera.

3 Credits

Requisites PREREQUISITES: 23-3202 Digital Imaging II and 23-2310 Advanced Lighting

23-4750 The Portrait

Advanced course provides an in-depth exploration of the conceptual and practical issues surrounding the photographic portrait. A wide range of social and political issues of portraiture within a historical and contemporary context will be examined and applied.

3 Credits

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-4765 Special Subjects: Digital Capture

Two-day workshop course introduces students to high-end, state-of-the-art digital cameras in a studio setting. Under the guidance of a professional commercial photographer, students shoot, examine, and compare analog/film to digital capture. Emphasis is placed on output and achieving professional quality prints. Work produced will be critiqued at the

end of the second day of the workshop.

1 Credits

Repeatable

Requisites PREREQUISITES: 23-2310 Advanced Lighting and 23-3202 Digital Imaging II

23-4770 Myth, Symbol, Image

Course introduces students to new ways of thinking about the connections between idea, meaning, and image in their work and to better understand these relationships. Content and interpretation related to photographic representation will be examined. Students discuss devices such as analogy and metaphor pertaining to myth, fairy tale, literature, and art. As part of the exploratory process, students will create photographs that relate to ideas of cultural and personal myth, and symbolic, metaphoric representations of those myths.

3 Credits

WI

Requisites PREREQUISITES: 23-2201 Digital Imaging I and 23-2300 Introduction to Lighting or 23-2202 Foundations of Digital Imaging and 23-2300 Introduction to Lighting

23-4777LDM Photographing History

Course is offered through the Columbia Arts/Florence Summer Program. Advanced level, undergraduate/graduate photography students will be offered an opportunity to explore contemporary life within a medieval urban environment and examine the contrariety between 15th and 21st century value systems. Issues of cultural memory, enlightenment philosophies, global consumerism, and institutionalized tourism will be incorporated into the curriculum and be the emphasis of our studies and production. Documentary, as well as fabricated narrative approaches, will be encouraged and explored during the month-long class.

1 Credits

Repeatable

Requirements Permission of Instructor

23-4780 Special Topics I

1 Credits

Repeatable

23-4785 Special Topics II

1 Credits
Repeatable

23-4790 Special Topics III

1 Credits
Repeatable

23-5210 Body, Space and Image

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artist's works that were constructed to be experienced through photographic and video documentation. Students will be given workshops on sound, digital photography, and video editing. Course expectations and requirements will be adjusted accordingly for undergraduates and graduates.

3 Credits

23-5450 Architectural Photography

No description available.

3 Credits

23-5525 The Documentary Book

Building upon skills learned in Documentary I, this course continues to broaden and deepen an understanding of the various approaches to documentary photography. This course offers an in depth understanding of the various traditional and contemporary approaches to the photographic documentary book. Using desktop publishing software, the class is designed to help the student produce a book of his or her long-term documentary project.

3 Credits

23-5555 Photography in S. France

This course concentrates on photographing in the South of France, with emphasis on the cultural, art historical, and visual environment of the region.

3 Credits

23-5680 Twentieth Century Art Theory and Criticism

This course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. Instruction covers other art historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late 20th century art.

3 Credits

23-5705 History of Photography Seminar

Each semester the History of Photography Seminar will focus on a special topic related to recent trends in photographic and/or critical histories and theories of photography. Over the course of the semester we will analyze this topic's ideological, representational, technological, historical, and aesthetic ramifications for photography. Class time will involve some short lectures and exhibition viewings but will mostly consist of discussions of reading and looking assignments. Course expectations and requirements will be adjusted accordingly for undergraduates and graduates.

3 Credits

23-5720 Image and Text

This advanced level course provides an in-depth exploration of the conceptual and practical issues surrounding photographic works that use image and text as a significant strategy in their communication. A wide range of image and text examples in contemporary practice will be examined. Students complete assignments combining images and text.

3 Credits

WI

23-5730 Directed Visions Studio

This advanced, studio based course explores directed, manipulated, and constructed photographs. Students perform the roles of the director, fabricator, and photographer to execute their own photographic visions. Utilizing artificial lighting along with fabricated set-ups, cinematic staging, and/or multiple imaging, students will create conceptually based, content oriented photographs for the camera.

3 Credits

23-5750 The Portrait

This advanced course provides an in-depth exploration of the conceptual and practical issues surrounding the photographic portrait. A wide range of social and political issues of portraiture within a historical and contemporary context will be examined and applied.

3 Credits

23-5765 Special Subjects: Digital Capture

This two-day workshop introduces students to high-end, state-of-the-art digital cameras in a studio setting. Under the guidance of a professional commercial photographer, students shoot, examine, and compare analog/film to digital capture. Emphasis is placed on output and achieving professional quality prints. Work produced will be critiqued at the end of the second day of the workshop.

1 Credits

23-5770 Myth, Symbol, Image

This course introduces students to new ways of thinking about the connections between idea, meaning, and image in their work and to better understand these relationships. Content and interpretation related to photographic representation will be examined. Students discuss devices such as analogy and metaphor pertaining to myth, fairy tale, literature, and art. As part of the exploratory process, students will create photographs that relate to ideas of cultural and personal myth, and symbolic, metaphoric representations of those myths.

3 Credits

WI

23-5777LDM Photographing History

This course is offered through the Columbia Arts/Florence Summer Program. Advanced level, undergraduate/graduate photography students will be offered an opportunity to explore contemporary life within a medieval urban environment and examine the contrariety between 15th and 21st century value systems. Issues of cultural memory, enlightenment philosophies, global consumerism, and institutionalized tourism will be incorporated into the curriculum and be the emphasis of our studies and production. Documentary, as well as fabricated narrative approaches, will be encouraged and explored during the month-long class.

1 Credits

Requirements Permission of Instructor

23-5780 Special Topics I

No description available.

1 Credits

23-5785 Special Topics II

No description available.

1 Credits

23-5790 Special Topics III

No description available.

1 Credits

23-6110 Matrls Tech Photo: Color

No description available.

1 Credits

23-6115 Matrls Techs Photo:View Cam

No description available.

1 Credits

23-6120 Matrls Techs Photo:Lighting

No description available.

1 Credits

23-6125 Materials & Tech: Printing

No description available.

1 Credits

23-6140 Large Format

No description available.

3 Credits

23-6200 Digital Imaging

This course introduces the photographer to computer tools that manipulate and enhance photographic images. These tools allow students to input B&W and color photographs, negatives and positives, graphics and video into Photoshop, the industry standard for digital manipulation. Photoshop allows students to retouch and enhance these varied inputs in order to create high quality digital outputs. Output devices include film recorders, inkjet and sublimation printers. Assignments and the final project are designed to help master basic techniques of image editing in order to expand the photographer's horizons.

3 Credits

23-6203 Digital Imaging:Intermd

No description available.

3 Credits

23-6210 Digital Imaging Studio+

No description available.

3 Credits

23-6280 Photo Computer Imaging Semn

No description available.

3 Credits

23-6645 Issues in the History of Photography

This course surveys the major issues within the history of photography and exposes students to a variety of art historical approaches so that students can situate themselves within these historic photographic and art historiographic traditions.

3 Credits

23-6650 Contemp Painting & Sculpture

A seminar/practicum style course that will survey the major concepts and methods of 20th Century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the mid-century late Modernist theories of Clement Greenberg as well as other art-historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. The more contemporary critical positions of postmodernism will also be discussed. These will include poststructuralist attitudes and responses to late 20th Century art: deconstructionalist, feminist, neo-marxist, and psychoanalytic critical methodologies. The course will cover a broad area of visual production that includes traditional fine art (painting/sculpture), as well as photography, performance/installation, video, and even areas of pop culture, i.e. advertisements, rock videos, commercial television and film, etc.

3 Credits

23-6655 Issues in the History of Photography

This interpretive analysis of significant impulses in photography is structured as a discussion-oriented seminar. Using the most significant writings by photographers and photo-historians, debates over the artistic, documentary, scientific, and commercial capabilities and potentialities of photography will be studied within their relevant social, cultural, and political context.

3 Credits

23-6660 Written Thesis

The purpose of this course is to prepare first semester graduate students for the analytical and creative thinking and writing that are a part of the contemporary photographic art world. Students are introduced to graduate level research methods and become acquainted with cultural theories that currently influence the study of photography. Readings rooted in semiotics, Marxism, structuralism, deconstruction, psychoanalysis, feminism, and post-colonialism address how we understand our particular field of study and our culture. This course stresses the critical skills needed to think and write effectively, with the immediate purpose of preparing students for the papers that will be produced in other graduate level courses and for the Master's thesis.

3 Credits

23-6670 Hist of Photo Sem

No description available.

3 Credits

23-6700 Graduate Seminar

No description available.

6 Credits

23-6705 First Semester Grad Seminar

No description available.

7 Credits

23-6730 Contemp Photogrph Criticism

No description available.

3 Credits

23-6780 Graduate Thesis in Photo

No description available.

1-6 Credits

23-6785 Thesis Continuance

1 Credits

23-6796 Independent Study:Photo

No description available.

1-6 Credits

23-6797 Independent Study:Photo

No description available.

1-6 Credits

23-6798 Independent Study:Photo

No description available.

1-6 Credits

23-6799 Independent Study: Photo

No description available.

1-6 Credits

23-6800 Museum & Curatorial Practices

No description available.

3 Credits

Radio

41-1100 Introduction to Radio

Introductory course deals with the language and concepts of the radio broadcasting industry. Students are introduced to an overview of radio broadcast history, station organization, past and present technologies, and terminology through the use of lectures, special guests, projects, films, quizzes, exams, and group exercises.

3 Credits

41-1107 Voice and Articulation I

Course helps students acquire pronunciation and grammar of oral Standard English that is necessary for broadcasting and oral communication in any professional environment. Students receive an individual evaluation of articulation and voice. Course stresses the concept of becoming bi-dialectic, or learning and using Standard English in addition to your primary dialect. Classroom exercises focus on using Standard English when reading copy and engaging in improvisational conversation.

3 Credits

41-1114 Studio Operations for Music Radio

This entry-level course provides hands-on use and practice in operating a radio control board and related studio equipment. You will learn playback and recording, as well as the various features of broadcast consoles found in the typical control room. You will learn basic board operator responsibilities, station log requirements, FCC operator rules, use and care of studio equipment, microphone use, hand signals, radio formats, audio/radio terminology, and how to integrate programming while maintaining a professional-quality broadcast.

4 Credits

41-1121 Music Radio Broadcasting I

This entry-level course provides hands-on and practical experience in performing radio programs and operating standard radio broadcast equipment that is found in a typical radio station. Course also focuses on the performance

experience of an on-air host at a music radio station. Students will develop a personal on-air style by performing radio programs, delivering copy, integrating music into shows and preparing material for program breaks. This course is a pre-requisite for an on-air position at the college radio station WCRX, 88.1 FM.

4 Credits

Requisites PREREQUISITES: 41-1100 Introduction to Radio and 41-1107 Voice and Articulation I

41-1128 Radio Production I: Intro

This introduction to Digital Audio Production combines theory with creative, hands-on audio production projects. Each student will utilize a digital audio workstation loaded with professional audio software. Students will learn audio/production/computer terminology along with fundamental audio production techniques including recording, editing, mixing, and working with music and sound effects. Each student also receives a portable digital field recorder, using it as a resource in several of the class projects.

4 Credits

41-1130J Audio Theatre Performance: Richard Durham

Course is an audio drama workshop taught over one week that is a performance class for audio drama. We will read and record several scripts but focus on one Durham script for production. We will analyze the script, rehearse, and record. The production will be post-produced by the Radio Department. We will be performing a Richard Durham script in honor of Black History Month.

1 Credits

41-1135 The Radio Producer

Course covers the multi-faceted and behind-the-scenes role of a radio producer for talk-based news and/or music programs. Students will focus on how producers help create content for a news or talk program, developing story ideas, researching topics, and recruiting appropriate expert guests for interviews and/or sound bites. Students will be expected to fulfill producer assignments, review case studies, and complete interviews.

3 Credits

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97

41-1142 News for the Music Format

Course is an introduction to basic principles of contemporary radio news writing. Students learn basic broadcast news writing style with an emphasis on headline writing style. Course also includes performing newscasts and headline

stories for music formatted radio stations.

2 Credits

Requisites PREREQUISITES: 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I

41-1142J Music Licensing

Course provides an overview of music licensing from both a legal and practical perspective. Music licensing is a broad, complex area with lots of legal pitfalls. Students will learn the process of clearing a song for use in radio and television advertisements, film and video projects, podcasting, internet, streaming, and music recording sessions. They will explore the differences between and various uses of mechanical, synchronization, and master use licenses. Since music licenses are essentially copyright licenses, those portions of copyright law that apply to music properties will be reviewed, as well as the business contexts in which they are relevant.

1 Credits

41-1145J Podcast Workshop

Course helps students develop, create, write, perform, and technically produce a podcast. This new communications medium is changing the face of radio broadcasting, allowing for new opportunities and new creative outlets, plus giving new voice to voices never heard. Students will discuss podcasting's relationship to broadcasting and produce our own podcasts. Course is relevant to radio majors and non-majors alike.

1 Credits

41-1150J Great Voices of Radio

Course explores what makes great radio through listening and critiquing the many great voices of radio from its inception through its heyday to today. Voices will include national radio programs (Arthur Godfrey, Al Jolson), comedy teams (Abbott & Costello, Amos & Andy), news commentators (Walter Cronkite, Edward R. Morrow), local heroes of radio (Steve Dahl, Eric & Kathy), ethnic radio (Tom Joyner, Richard Durham), and much more.

1 Credits

41-1155J Writing and Acting for Audio

Course explores twin techniques: dramatic writing specifically aimed at audio production and effective acting for the audio medium. Students will plot and write an original script, plus gain a facility for audio voice characterization by recording their performance of the script. In-class activities will include daily vocal and writing warm ups, reading

audio scripts that exemplify fine writing, and listening to audio theatre productions that demonstrate fine acting. Students will explore the interdependency of audio writing and acting and objectively analyze their final production.

1 Credits

41-1160J Voiceover: The Agent's Perspective

This course will introduce students to the business and casting side of the voiceover profession. Taught by an agent, the course will explore how the voice-over agent sees and works with the talent and how voiceover jobs are finally cast. The intent of this class is to expand student's knowledge of the voiceover industry as a profession by allowing them to listen to other professional auditions and to discuss the structure and formula of the proper reads for different products. It will also discuss the business of voiceover such as an in-depth discussion of SAG/AFTRA Unions, working with independent producers and casting directors and managing a voiceover career.

1 Credits

41-1162J Introduction to Voice Acting for Animation

Introductory course is for students who have interest in what it means to be an animation voice talent. It will explore the acting skills, the vocal skills, the job requirements, the hands on techniques of voicing to picture, auditioning and a final examination of voicing our own Columbia College Chicago APS Studio finished animation character sheets and scripts.

1 Credits

41-1225 Audio Drama: Commedia Dell'Art

After studying Italian Commedia dell Arte dramatic style students will write, improvise, act and produce a modern Commedia dell Arte audio play. We adapt the roles of stock characters to modern times, write a scenario-based script and portray multiple masks by using a variety of voices. We travel through Florence scouting locations, capturing sound bites and natural ambience. We record, on-location. This course is designed for writers, actors, voiceovers, directors, drama students and lovers of audio drama from all disciplines.

3 Credits

Repeatable

Requirements Permission of Instructor

41-1250 Radio Podcasting

Course introduces the student to podcasts, which are web-based media files played on demand either by downloading

to a computer or a mobile media device, such as an iPod. Course allows the student - through writing, production and performance skills - to produce podcast programs. There is also an emphasis on the technology's impact on the broadcast industry and how the new mobile media explosion is changing the way we manage time, entertainment, and information.

3 Credits

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97

41-1300 The Club DJ I

This entry-level course is designed to give students the necessary basic skills required to become proficient in the art of Mobile/Club DJing. Students will learn how to match beats with two different records, mix, scratch, and use state-of-the-art trade equipment such as turntables, compact disc players, computer software, speakers, and microphones. To be successful in this course, students will be expected to participate in class and practice at least two to three hours per week outside of class. Practice time can be scheduled in the Studio Time Facility upon request.

3 Credits

41-1307 Radio Sports Play-by-Play

Course covers the basics of calling a game, air delivery, commentary and pre-and-post game preparation. Students learn narrative and improvisation skills to convey a sports moment as well as the live sporting event. Calling play-by-play for a Texas Hold em' Poker Tournament is also included. Students will gain practical on-air experience by calling play-by-play from actual professional games at various sporting venues. Students who are interested in doing UIC Flames basketball play-by-play must take this course prior to announcing games on WCRX-FM.

3 Credits

41-1309 The Beat Producer

This course teaches the artistry and techniques necessary to create unique rhythms/beats using electronic media. Students learn how to mix, edit, and arrange music using MIDI and Logic Pro 8 software by Apple. Students work at individual stations on their individual productions as they acquire the skills necessary to become a Beat Producer

3 Credits

Repeatable

41-1314 Rock & Soul on the Radio: Roots

Course covers the progression of rock music from its roots in rhythm and blues and country music in the 1950s to

current sounds and artists. Students study individual artists and the bands who created the music, trends and styles of music, the music's influence on modern culture, and the impact of current events on the music.

3 Credits

41-1321 Topics: Rock & Soul on the Radio: Contemporary

Course will cover the progression of contemporary rock and soul music from its roots in rhythm and blues, country, folk music, and jazz from 1970 to the present. Students will study individual artists and musical groups who created the music, the trends, and the style of this performing art. Course will also cover music's influence on radio formats, modern culture, current events, and present technology.

3 Credits

41-1323 On the Air: Be a Radio Host

This introductory course is designed for Non-Radio Majors who want to explore their talent behind a radio microphone. The class reviews effective performance tools for on-air talent, techniques of successful personality-driven radio talent, basic microphone technique, staying on message, and gaining confidence behind the microphone. The course also introduces basic control board operations.

3 Credits

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I

41-1325J The Radio Narrative - Tell Your Story

Course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio, Public Radio International, and other independent radio/audio venues. Each student will produce a completed radio narrative, working from an already written piece (re-drafting it for broadcast writing) or writing an entirely new work. Course will progress as a workshop focusing on story development, writing, and basic radio/audio production.

1 Credits

41-1327J Extemporaneous Speaking: How to Ad-lib on the Radio

This course is for students who wish to develop the art and skill needed to speak extemporaneously on the radio. The course explores vocal skills, structuring the impromptu speech, and ordering ideas. Utilizing the skills of organizing key points and lots of practice, students feel more confident in the broadcast and social setting. Students practice in the

classroom setting and at the end of the semester, perform behind a microphone.

1 Credits

Repeatable

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I

41-1329J Improv for Radio

Students will engage in beginning and intermediate improvisation methods focusing upon the development of both comedic and dramatic character materials for future broadcast production. Additional emphasis will be upon completely unscripted performance pieces which can be enhanced in post production for a full radio theatre experience or audio cartoon. Methodology will include brainstorming, team/ensemble building, the art of comedy and storytelling.

1 Credits

41-1337J Zen in the Art of Radio

Students will engage in beginning and intermediate improvisation methods focusing upon the development of both comedic and dramatic character materials for future broadcast production. Additional emphasis will be upon completely unscripted performance pieces which can be enhanced in post production for a full radio theatre experience or audio cartoon. Methodology will include brainstorming, team/ensemble building, the art of comedy and storytelling.

1 Credits

41-2100 Music Radio Broadcasting II

In this advanced course, students further develop their on-air persona by performing various long-form music programs that range from rock to alternative to urban formats. Students host various music programs, gather content, develop creative show bits, and integrate production elements into each program. Students create and execute a one-hour music special that may air on college radio station, WCRX, 88.1 FM.

4 Credits

Requisites PREREQUISITES: 41-2107 Writing for Radio and 41-2210 Voice and Articulation II and 41-1121 Music Radio Broadcasting I and 52-1152 Writing and Rhetoric II

41-2105 The Radio Narrative

This course focuses on the craft of writing and producing effective radio narratives with an emphasis on storytelling techniques, writing for the ear, sound usage, and basic spoken word audio editing. Each student will produce at least four completed radio narratives, working from already written pieces (re-drafting it for broadcast writing) or writing

entirely new works. The course will progress from writing, to re-drafting, to basic audio production, to completed productions.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or COMPASS Placement Test score \geq 97

41-2105J The Radio Narrative - Tell Your Story

Course will focus on the craft of writing and producing effective radio narratives with emphasis on writing for the ear, sound usage, and basic sound and spoken word audio editing. The Radio Narrative has become a major force in radio creativity mainly through the work of writers, storytellers, and memoir artists producing work for National Public Radio, Public Radio International, and other independent radio/audio venues. Each student will produce a completed radio narrative, working from an already written piece (re-drafting it for broadcast writing) or writing an entirely new work. The course will progress as a workshop focusing on story development, writing, and basic radio/audio production.

1 Credits

41-2107 Writing for Radio

Introductory course will cover the style, format, and techniques for various forms of creative writing specific to the radio broadcasting and audio media. Students will write and produce in several genres, including public service announcements, commercials, editorials, promotional announcements, audio drama, feature and documentary, and news/sports copy.

3 Credits

WI

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or COMPASS Placement Test score \geq 97

41-2112 Radio and American Life

This course will examine radio broadcasting and its relationship to American society and culture. Emphasis will be placed on the latter half of the 20th century and contemporary radio (1940-present). Topics will include: radio entertainment, the commercialization of radio; politics and a national identity, the DJ and crossing racial boundaries; radio as youth rebellion, Pacifica, public radio and NPR; talk radio: inclusive-exclusive; a voice for minorities and local communities; and radio's ability to shape American culture.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II 52-1151 Writing and Rhetoric I

41-2114 Ethics in Broadcasting

This course explores the ethical decisions and issues involved in the broadcast industry. Students analyze ethical conduct through the examination of various case studies, videos, readings, lectures, and classroom discussion. The course introduces students to ethical theories and a number of relevant legal issues, including indecency, defamation, privacy, the use of anonymous sources, and the First Amendment.

3 Credits

Requisites PREREQUISITES: 41-1100 Introduction to Radio and 52-1111 Writing and Rhetoric I - Enhanced or 41-1100 Introduction to Radio and 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 41-1100 Introduction to Radio and 52-1151 Writing and Rhetoric I or 41-1100 Introduction to Radio and COMPASS Placement Test score ≥ 97

41-2130J Audio Theatre Production: Richard Durham

Production-based workshop course uses the Richard Durham script previously recorded in J-Term and brings it to complete broadcast-ready production status.

1 Credits

41-2200 Radio Sportscasting

This course introduces writing, constructing and delivering an on-air sportscast and basic journalistic skills. From learning how to interview athletes in the locker room to covering news conferences, students will also be able to develop a story line and put together a series of sports reports. Course includes on-air performance in studio classrooms and a field trip to a professional sporting event. This course is a prerequisite for an on-air sports position at the college radio station WCRX, 88.1 FM.

3 Credits

Requisites PREREQUISITES: 41-1107 Voice and Articulation I and 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97

41-2207 Radio Newscasting

The course introduces basic journalistic skills and familiarizes students with procedures necessary in constructing on-air newscasts from wire copy and other news sources. In addition to covering the newsgathering and selection process, the course focuses on broadcast-style newswriting and news anchoring with students performing various news formats in a broadcast setting. This course is a prerequisite for a news position at the college radio station WCRX, 88.1FM.

3 Credits

Requisites PREREQUISITES: 41-1107 Voice and Articulation I and 41-1128 Radio Production I: Intro and 41-2107 Writing for Radio and 53-1015 Reporting and Writing I

41-2210 Voice and Articulation II

This course builds on the fundamentals of Voice and Articulation I and advanced skills for various types of oral communication and broadcast performance. Exercises focus on skills for reading copy, interviewing, radio scripts, spontaneous speaking, commercials, storytelling, and language organization. Emphasis is placed on Standard English, speaking clearly and intelligibly, developing a pleasant vocal quality, adequate loudness and projection, achieving vocal variety, a balanced speaking rate, and correcting pronunciation. The class includes individual performance, in-class assignments, and out-of-class assignments.

3 Credits

Requisites PREREQUISITES: 41-1107 Voice and Articulation I

41-2212J Producing NPR Features

Course gives students a full understanding of the NPR All Things Considered program format focusing on relevant content for producing a short feature.

1 Credits

Requisites PREREQUISITES: 41-1128 Radio Production I: Intro and 41-2107 Writing for Radio or 41-2207 Radio Newscasting

41-2300 Broadcast Law

Course concentrates on practical applications of broadcast law and examines various general principles that apply to the daily broadcast business. In addition to covering libel law and the Federal Communications Commission (FCC), course encompasses issues related to radio employment contracts, slander, trademarks, copyrights, the First Amendment, obscenity, and indecency.

3 Credits

Requisites PREREQUISITES: 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning

41-2308 Voiceover I

This course is for all students who are interested in the field of voiceover for commercials, narration, industrials, animation, Internet, and gaming. Students will practice voicing copy using acting techniques, vocal techniques, building characters, and analyzing copy. They will take a trip to a professional studio, record voiceovers in the Audio Arts and Acoustics studios, learn to select, edit and prepare copy for a future demo and learn to perform cold voiceover auditions.

3 Credits
Repeatable

41-2314 The Club DJ II

Course builds on skills taught in The Club DJ I while preparing students for the competitive DJ job market. Advanced theories and hands-on mixing and technical skills will be learned using industry standard equipment. This class will focus on the Night Club DJ industry (i.e. conferences and other events). Theories of club design and club-based entertainment along with Licenses and legal aspects of the DJ industry will also be discussed. Guest speakers from the industry will visit the class. Prerequisite: 41-1300 The Club DJ I or Permission of the Instructor

3 Credits
Requisites PREREQUISITES: 41-1300 The Club DJ I

41-2321 Internet Radio

Course introduces student to the basic theories and fundamentals of building and operation of an Internet radio station. Instruction covers basics of the streaming process, basic server and broadcasting usage, and overall process to operate a small station. Course is taught in a classroom laboratory where lectures and lab work will focus on the student building a working Internet radio station from the ground up.

3 Credits
Requisites PREREQUISITES: 35-1110 Fluency in Information Technology or Fluency In Technology score ≥ 100 or 35-1100 Foundations of Computer Applications

41-2328 VoiceOver Demo Production

Performance-based course that introduces the student to the skills and techniques used in interpreting and presenting commercial and narrative copy for radio and television advertising as well as scripts used in corporate training and industrial narration. Students work in a studio classroom and receive individual critiques. Emphasis is placed on developing a style that works for each student. Course also includes some lecture presentations regarding the business of voice-overs and how to prepare a demo tape.

3 Credits
Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II and 41-2210 Voice and Articulation II and 41-2407 Radio Production II:Intermediate

41-2370 Special Topics: Talk Radio

Course is an introduction to the principles, styles, and techniques of the radio talk format, including current events and

issue-oriented shows, sports, and interview style formats. Lectures and in-studio exercises teach the skills necessary to host a successful talk radio program, such as interviewing, monologue, interaction with listeners, and personality development. The radio talk show is one of the most popular formats at commercial and public radio stations across the country, providing listeners with a compelling forum for debate and entertainment.

3 Credits

Requisites PREREQUISITES: 41-1100 Introduction to Radio or 53-1010 Introduction to Journalism and 41-1107 Voice and Articulation I

41-2404J Radio Production: The Sound of Science Fiction

Course deals with the most dramatic and imaginative forum for the presentation of science fiction - audio drama. Taught by a former SCI-FI Channel producer, students will use programs recently produced by the SCI-FI Channel as examples for analysis then apply some of the techniques to their own production.

1 Credits

Requisites PREREQUISITES: 41-1128 Radio Production I: Intro

41-2407 Radio Production II:Intermediate

This Intermediate-level course focuses on writing and producing short form features for music radio. Students will write, record, edit and produce short (2-5 min.) features including a Person On The Street, Mock Interview, Movie Review and a Music-Themed PSA. The Final Project is an Artist/Music Rockumentary that will include original scripting/narration, artist/fan interviews and music. All projects are recorded, edited and produced utilizing State-Of-The-Arts DAW's (Digital Audio Workstations) and Software (Pro Tools and/or Adobe Audition III).

4 Credits

Requisites PREREQUISITES: 41-1128 Radio Production I: Intro COREQUISITES: 41-2107 Writing for Radio

41-2411J Music and Entertainment Radio Features

Students will produce a short entertainment segment, which will have the opportunity to air on WCRX, Columbia's award-winning student radio station. An advanced class for radio majors and broadcast journalism majors, students will gain the skills to research, script and produce a radio segment which will center on a current music/entertainment story utilizing interviews and natural sound. Successful segments will be both informative and entertaining.

1 Credits

Requisites PREREQUISITES: 41-2730 Radio Interviewing and 41-1128 Radio Production I: Intro and 41-2107 Writing for Radio

41-2730 Radio Interviewing

Course explores the tools, techniques, and theories necessary for conducting professional radio interviews. Various styles and types of interviews will be covered, including news/public affairs, arts/entertainment, feature profiles, and sports. Course content will include topic/guest selection, research, pre-interviews, copywriting, and interviewing techniques. Students will practice skills during class and listen to and critique various interview styles and formats. Throughout the semester students will conduct live in-studio interviews. Selected interviews will be aired on the College radio station, WCRX 88.1FM.

3 Credits

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 97 or 52-1151 Writing and Rhetoric I

41-3008 Covering Elections for Radio: Practicum

Course functions as a news program production team whose primary task is to prepare students for live continuous coverage of election night broadcasts on the college radio station WCRX, 88.1 FM. Students learn techniques for news anchoring, reporting, interviewing and research as it pertains to election coverage. Each student assumes a role on the production team in the pre-planning, production, execution and post-production phases of live election night coverage. Prerequisites: 52-1152 Writing & Rhetoric II and 41-3318 Producing Radio News or 53-2310 Broadcast News Writing or Permission of Instructor

2 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II and 41-3318 Producing Radio News or 53-2310 Broadcast News Writing

Requirements Permission of Instructor

41-3100 Radio Sales

This course introduces the basic principles of radio broadcast sales. The students study local and national sales techniques, analyze PPM data, use Media Pro software for qualitative information, find out how commercials are priced, overcome client objections with radio facts, examine client relationship selling, and learn how streaming, social networking and other web opportunities are changing the way radio is bought and sold.

3 Credits

Requisites PREREQUISITES: 41-1100 Introduction to Radio and 52-1151 Writing and Rhetoric I or COMPASS Placement Test score ≥ 97

41-3107 Radio Marketing & Promotion

Course explores establishing a station's identity and growth through market positioning, advertising, non-profit involvement, utilizing current technology, incorporating sales promotions, press and public relations, and understanding demographic and psychographic profiles.

3 Credits

Requisites PREREQUISITES: 41-1100 Introduction to Radio and 52-1111 Writing and Rhetoric I - Enhanced or 41-

1100 Introduction to Radio and 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 41-1100 Introduction to Radio and 52-1151 Writing and Rhetoric I or 41-1100 Introduction to Radio and COMPASS Placement Test score ≥ 97

41-3114 Radio Programming

Course covers day-to-day radio programming issues for all radio formats including music, talk, news, and sports. Discussions focus on station imaging, management techniques, music and audience research, diversity issues, and use of computers for program scheduling.

3 Credits

Requisites PREREQUISITES: 41-1100 Introduction to Radio and 41-3107 Radio Marketing & Promotion and 52-1111 Writing and Rhetoric I - Enhanced or 41-1100 Introduction to Radio and 41-3107 Radio Marketing & Promotion and 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or 41-1100 Introduction to Radio and 41-3107 Radio Marketing & Promotion and 52-1151 Writing and Rhetoric I or 41-1100 Introduction to Radio and 41-3107 Radio Marketing & Promotion

41-3115J Music Radio Programming

Course is a complete look at utilizing the music scheduling software Selector, as well as Linker, to schedule the on-air elements of a radio station.

1 Credits

Requisites PREREQUISITES: 41-3114 Radio Programming

41-3121 Radio Station Management

This class covers basic business principals of radio management when dealing with labor and discrimination law, crisis communications, budgets, plus topics relevant in the employee handbook and FCC rules and regulations for radio management. Students will examine case studies, participate in role-playing exercises, and give oral presentations. Students will interact with local radio managers by conducting informational interviews, participate in a discussion roundtable and make a site visit to interview a Chicago radio station executive.

3 Credits

Requisites PREREQUISITES: 41-3114 Radio Programming and 52-1151 Writing and Rhetoric I

41-3207 WCRX Practicum: On-Air News/Sports

Intended for the advanced student, course requires a minimum of eight hours per week. Student news anchors are responsible for the gathering and dissemination of news/sports. Participants are responsible for four newscasts in morning and afternoon drive over the Columbia College radio station WCRX. Students participate in tape gathering process and perform radio interviews for actualities in a working newsroom environment.

1-6 Credits

Repeatable

Requirements Permission of WCRX Fac

41-3214 WCRX Practicum: Promotions

Practicum course is an entry-level college radio staff position that requires a minimum of four hours per week. Students function behind the scenes assisting on-air staff in the production of news and sports programming for WCRX.

1-6 Credits

Repeatable

Requirements Permission of WCRX Fac

41-3221 Radio & Audio Documentary

Advanced radio course teaches students to produce sound-rich documentaries suitable for broadcast on commercial or non-commercial radio outlets, the Internet, and mobile media. Students will study and employ the appropriate artistic aesthetic necessary for producing quality work in this genre, and will learn to research, interview, write, edit, and use appropriate audio production techniques. The subject matter may include personal documentary, news/public affairs, or arts/cultural topics. Course will also study a diverse array of exemplary radio documentaries as role models.

3 Credits

Repeatable

Requisites PREREQUISITES: 41-3318 Producing Radio News and 53-2310 Broadcast News Writing or 41-1107 Voice and Articulation I and 41-2407 Radio Production II:Intermediate and 41-3114 Radio Programming

41-3300 WCRX Practicum I

This course provides hands-on experience in the operation of college radio station WCRX. Students work on the air as a music host or as a sports or news anchor in audio production, promotion or content development. Practicum course work develops on-air and production skills using studio and advanced digital equipment to produce content for broadcast. Course requires a minimum of six hours per week of practical activity and two class hours per week.

2-3 Credits

Repeatable

Requirements Permission of WCRX Fac

41-3308 Voice Acting for Animation

This course is for students who wish to develop the skills needed to be an animation voice talent. It will explore the acting skills, the vocal skills, the job requirements, the hands on techniques of voicing to picture, auditioning and script analysis. The student will prepare an audio minute of character voices for their portfolio, CD and/or website.

Prerequisites: 41-1128 Radio Production I: Intro and 41-2210 Voice and Articulation II or Permission of the Instructor

3 Credits

Repeatable

Requisites PREREQUISITES: 41-1128 Radio Production I: Intro and 41-2210 Voice and Articulation II

Requirements Permission of Instructor

41-3315 Radio Dramatic Series: Writing

This is part one of a three-course sequence to create an episodic radio series for WCRX-FM. This course covers the style, format and technique of writing the series. Students will read scripts and listen to programs that exemplify fine series writing. They will design and write an original episodic series. Students will analyze their scripts individually and as elements of a larger work. Focus is on the script as a creative and practical blueprint to guide performers and technicians in creating a final product. Prerequisites: 41-2107 Writing for Radio or 31-2800 Playwriting Workshop I or 24-1710 Screenwriting I or 40-2100 Television Arts: Writing or 55-1101 Fiction Writing I or Permission of the Instructor

3 Credits

Requisites PREREQUISITES: 41-2107 Writing for Radio or 31-2800 Playwriting Workshop I or 24-

1710 Screenwriting I: Writing the Short Film or 40-2100 Television Arts: Writing or 55-1101 Fiction Writing I

41-3316J Radio Dramatic Series: Voice Acting

This is part two of a three-course sequence to create an episodic radio series for WCRX-FM. Student voice actors will record the voices for the scripts written by the Fall semester "Radio Dramatic Series: Writing" class 41- 3315. This second class requires an audition. Auditions will be held in early December and students will be notified immediately of their clearance to register for the course. Scripts and character backgrounds will be provided prior to the class.

1 Credits

Repeatable

Requirements Permission of Instructor

41-3318 Producing Radio News

Course explores the tools and techniques needed to gather, write, and produce professional radio news field reports in a variety of styles and contexts. Various types of radio field reports will be covered including breaking news coverage, producing longer form National Public Radio-style pieces, podcasting, and mobile media delivery. Produced pieces

may be aired on the college radio station, WCRX, 88.1 FM. Students will use field recording equipment and employ news and spoken-word audio production skills.

4 Credits

Repeatable

Requisites PREREQUISITES: 41-1107 Voice and Articulation I and 41-1128 Radio Production I: Intro and 41-2107 Writing for Radio or 53-1015 Reporting and Writing I and 41-2407 Radio Production II:Intermediate

41-3319 Radio Dramatic Series: Production

This is the final part of a three-course sequence to create an episodic radio series for WCRX-FM. Focus will be on transforming audio scripts developed in Radio Dramatic Series: Writing into production documents and the technical and artistic execution of those instructions. Students read scripts and listen to programs that exemplify fine series production. They will systematically shape voice tracks (recorded in 41-3316J), sound effects and a commissioned musical score into consistent, ready-to-broadcast individual programs on a set schedule. Pre-requisite of Radio Production II: Intermediate (41-2407) with a grade of C or higher, OR Permission of Instructor.

3 Credits

Requisites REREQUISITES: 41-2407 Radio Production II:Intermediate COREQUISITES: 41-2407 Radio Production II:Intermediate

41-3321 Theater of the Mind

Capstone course requires that students write, perform, direct, and produce original programming for audio media. By first examining established dramatic Aristotelian form, students are encouraged to create new genres and styles. Course content includes developing an audio drama aesthetic, script writing skills, sound effect and music design, directing (including casting and rehearsing procedures), and post-producing two long-form projects for on-air use. Senior status and 41-1121 Music Radio Broadcasting I, 41-2107 Writing for Radio, 41-2407 Radio Production II: Intermediate, 41-2730 Radio Interviewing, 41-3300 WCRX Practicum I and Permission of Instructor

3 Credits

Repeatable

Requisites PREREQUISITES: 41-2107 Writing for Radio and 41-2730 Radio Interviewing and 41-3300 WCRX Practicum I and 41-1121 Music Radio Broadcasting I and 41-2407 Radio Production II:Intermediate

Requirements Permission of Instructor and Senior Status required

41-3323J Radio Drama: The First Hundred Years

Course explores the early history of entertainment media as seen through the audio dramas produced from the turn of the century to the present. It uncovers the fact that radio drama is actually audio drama, existing decades before commercial radio broadcasting. By studying the productions of the past, their techniques and similarities, we see that audio drama functions effectively in our rapidly evolving world of radio.

1 Credits

41-3328 Voice Demo Production

A performance-based course that introduces the student to the skills and techniques used in interpreting and presenting commercial and narrative copy for radio and television advertising as well as scripts used in corporate training and industrial narration. Students work in a studio classroom and receive individual critiques. Emphasis is placed on developing a style that works for each student. The course also includes some lecture presentations regarding the business of voice-overs and how to prepare a demo tape.

3 Credits

Requisites PREREQUISITES: 41-2210 Voice and Articulation II and 41-2307 and 41-2407 Radio Production II:Intermediate and 52-1152 Writing and Rhetoric II

41-3330 WCRX Practicum II

A continuation of the WCRX Practicum, students advance their skills and knowledge of radio broadcast fundamentals. Students work on advanced level projects hosting and producing music and non-music programs for radio and web based broadcasts. Students also participate in the planning and producing of an original radio news magazine program for broadcast over college radio station, WCRX, 88.1 FM. Course requires students to develop and complete an audio/radio portfolio. Prerequisites: 41-3330 WCRX Practicum I or Permission of WCRX Director

2 Credits

Requisites PREREQUISITES: 41-3300 WCRX Practicum I
Requirements Permission of Instructor

41-3400 WCRX Practicum: Production

Course is intended for the advanced student and requires a minimum of eight hours per week. Using advanced production studio facilities, students write, voice, and technically produce station promos, public service announcements, and other projects for airing on WCRX.

1-6 Credits

Repeatable

Requirements Permission of WCRX Fac

41-3414 Radio Production III: Advanced

Capstone course requires that students tackle the Imaging side of production, molding the unique sound (image) of a

radio station (imaging can consist of legal ID's, bumpers, breakers, PSA's, station promos, etc.). Students write original station image pieces, voice their work and their classmates' work, coach other voice talent, and finally produce and mix their project on Pro Tools.

4 Credits

Requisites PREREQUISITES: 41-2407 Radio Production II:Intermediate

41-3421 Radio Senior Portfolio

Workshop course is for Senior Radio majors to develop a portfolio suitable for potential employers and to present at Manifest. Work can include talent, production, writing, sales, and/or marketing/promotions depending on concentration and career goals. Each student is assigned a faculty advisor who will guide development and completion of the portfolio. Portfolios will include artist/professional statements and a resume. Students will participate in interviews and reviews of their work by radio professionals and complete projects with the Portfolio Center.

1 Credits

Repeatable

Requisites PREREQUISITES: 41-2407 Radio Production II:Intermediate COREQUISITES: 41-3221 Radio & Audio Documentary and 41-3412 and 41-3321 Theater of the Mind

Requirements Senior Status required

41-3488 Internship: Radio

Course provides advanced students with an internship opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees. Requires the permission of the instructor.

1-6 Credits

Repeatable

Requirements Internship Coord/Chairper and Junior Status or Above

41-3498 Independent Project: Radio

Course is an independent project designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 Credits

Repeatable

Requirements Permission of Instructor

41-3500 Radio Workshop: Public Service

Service-learning course engages students in recognizing community issues and how those issues are addressed by radio public service programming. Students conduct a site visit interview with a selected non-profit organization to determine issues, targeted demographics and programming approaches to the issue. Working in teams, students write an informational fact sheets and create public service announcements for broadcast on WCRX and local radio stations.

3 Credits

Requisites PREREQUISITES: 41-1128 Radio Production I: Intro or 43-1115 Audio Production I and 52-1152 Writing and Rhetoric II

41-3514 WCRX Practicum: Management

Course is intended for the advanced student and requires a minimum of eight hours per week. WCRX Faculty Advisor appoints students to manage one of the station's following departments: programming, music, news, sports, community affairs, promotion, traffic, production, or sales. With assistance from the faculty advisor, student managers evaluate staff performance. Course stresses basic management skills and oral and written communication skills. Music and traffic managers use advanced computer software to generate station logs.

1-6 Credits

Repeatable

Requirements Permission of WCRX Fac

41-3520 Advanced Radio Sales Practicum

Course allows students to explore advanced principles of radio sales methodology focusing on using advanced client research, prospecting for new business and using a radio station's existing and new media technologies for successful selling. Students experience cold calling and developing leads from the Internet and other station sources. Students also take field trips to stations for training sessions with sales managers. This class culminates in the creation of station (press/media) information kits and an underwriting proposal for WCRX.

3 Credits

Requisites PREREQUISITES: 41-3100 Radio Sales

41-3528 WCRX Practicum: Webcasting

Course is an ambitious involvement in the development and maintenance of the WCRX Radio Web site. Students will be responsible for updating playlists, station events, Jock profiles, news, sports scores, and public service announcements. The practicum will also include experimental initiatives, community outreach, and interdepartmental projects.

0 Credits

Repeatable

Requirements Permission of WCRX Fac

School of Liberal Arts and Sciences

00-3130 Study in Cuernavaca, Mexico

3 Credits

School of Media Arts

75-3000 Documentary Arts Laboratory

An interdisciplinary, capstone documentary laboratory that exposes students to service learning and prepares them for today's cross-disciplinary workplace. A team of students, chosen by interview from the departments of Film & Video, Interactive Arts & Media, Journalism, Marketing Communication, Radio, and Television, will collaborate in a single, multifaceted Web-based project, grounded in a significant social issue, to include such elements as a narrative overview; documentary products from the varied disciplines and perspectives; games and other interactive teaching tools; learning guides; links; and other outreach.

4 Credits

Requirements Permission of Instructor

75-3001 Transmedia Analysis: Games, Film and Television

Modern storytelling is not constrained to one medium. This course provides students with an opportunity to learn about the ways in which core narrative properties can be adapted to various media, specifically narrative games, television, and film. Through selected case studies, students will analyze the ways in which core narrative properties are defined, adapted, and transformed across media. This class is a prerequisite for the Semester in LA/Transmedia Production: Games, Film, and Television course.

3 Credits

Requisites PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

75-3003A Transmedia Development: Film

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into a feature film project.

3 Credits

Repeatable

Requisites PREREQUISITES: 75-3001 Transmedia Analysis: Games, Film and Television

75-3003B Transmedia Development: Television

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for a television series. Each student will develop the various components of a series bible.

3 Credits

Repeatable

Requisites PREREQUISITES: 75-3001 Transmedia Analysis: Games, Film and Television or 75-3001 Transmedia Analysis: Games, Film and Television

75-3003C Transmedia Development: Game

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for the game industry. Each student will develop one piece of material, such as a short game or game sequence that incorporates at least one extensive dialogue tree and substantive narrative content.

3 Credits

Repeatable

Requisites PREREQUISITES: 75-3001 Transmedia Analysis: Games, Film and Television or 75-3001 Transmedia Analysis: Games, Film and Television

Requirements Accept in Sem in LA Prog

75-3003D Developing the Transmedia Bible

This Semester in L.A. course offering from the school of Media Arts will bring students from various programs together to create original or adapted material for film, television, and the gaming industries. Each student will develop an Intellectual Property (IP) Bible for an original concept or previously undeveloped intellectual property, with the intention to create plat-form appropriate materials for film, a television series, and a game. Students from Film & Video, Television, and Interactive Arts and Media will be encouraged to apply, but the class is open to other qualified students as well.

3 Credits

Repeatable

Requisites PREREQUISITES: 75-3001 Transmedia Analysis: Games, Film and Television or 75-3001 Transmedia Analysis: Games, Film and Television

Requirements Accept in Sem in LA Prog

75-6000 Documentary Arts Laboratory

An interdisciplinary, capstone documentary laboratory that exposes students to service learning and prepares them for today's cross-disciplinary workplace. A team of students, chosen by interview from the departments of Film & Video, Interactive Arts & Media, Journalism, Marketing Communication, Radio, and Television, will collaborate in a single, multifaceted Web-based project, grounded in a significant social issue, to include such elements as a narrative overview; documentary products from the varied disciplines and perspectives; games and other interactive teaching tools; learning guides; links; and other outreach.

3 Credits

Science and Mathematics

56-1110 Biology: The Living World

This course is an introduction to the study of life, at the molecular, cellular, and whole organism levels. It surveys cell structure and function, the principles of genetics, and the diversity of living organisms, including how they grow, how they evolve and adapt, and how they interact with each other and with their environment. Through observation, experimentation, and interpretation of the living world, students develop an understanding of the biological functions that support life. The biological world is examined with particular attention to issues of greater contemporary relevance and impact.

4 Credits

SL

56-1115 Biology of Human Reproduction

The course examines the biological aspects of sexuality from a structural, functional, and evolutionary standpoint. Topics may include anatomy and physiology of the reproductive organs, human sexual response, reproductive hormones, birth control and infertility, pregnancy and birth, sexual disorders and sexually transmitted diseases, human inheritance and genetic counseling, evolution of human sexual behavior, and other related issues from a biological perspective.

3 Credits

SC

56-1117 The Biology of AIDS: Life of a Virus

The course examines the basic biology of HIV and is designed to provide an understanding of the pathophysiology of HIV/AIDS and its impact on the immune system. Topics will include cell biology, basic genetics, the immune system, virology, and epidemiology and their connection to the development of anti-retroviral drugs and vaccines, testing for

and diagnosis of HIV infection, and an understanding of the virus life cycle. HIV/AIDS awareness and prevention via artistic expressions will also be examined.

3 Credits

SC

56-1120 Botany: Plants and Society

This course introduces students to plant life and the impact of plants on society including their use as a major food source, as medicine, and in the industrial and recreational world. As an introductory level botany course, topics also include structure, function, growth processes, reproduction, ecology, genetics, and resources derived from the plant world. The course also examines the impact of plant life on society using examples from major agriculture crops such as coffee and chocolate. Students will investigate live specimens of plants with a strong hands-on laboratory component.

3 Credits

SL

56-1121 Introduction to Horticulture: Applied Plant Sciences

This laboratory course will be taught at the Garfield Park Conservatory and will address the science and art of cultivating fruits, vegetables, and ornamental plants; the functional uses of plants: aesthetics, food, industry, recreation; and growing and using horticultural plants and consumer and environmental issues related to horticulture in daily living.

3 Credits

SL

56-1125 General Zoology

This class examines the diversity of the animal kingdom, focusing on the major groups of invertebrates and vertebrates. We will study these animals in an evolutionary context, emphasizing ecology, life history, and morphology. The lab component will include dissections to examine physical differences across the major phyla. It is recommended that students have a strong background of biology in high school or a previous biology course in college (e.g. Biology the Living World, Animal Physiology, Human Physiology, or Marine Biology).

4 Credits

SL

56-1150 Microbiology: Unseen Life

The course examines life at the microscopic level and is designed to provide an understanding of microbiology and its connectedness to the environment, medicine, agriculture, and industry. Topics will include exploration of the world of bacteria, viruses, and fungi; the use of microbes in genetic engineering, food preservation, and safety; the role of microbes in biotechnology, industry, and agriculture; antibiotic resistance; viral and bacterial diseases of humans; and the use of microbes or microbial products in bioterrorism.

4 Credits

SL

56-1170 Human Anatomy and Physiology

This course examines the basic biological concepts of structure and function of the human body. Body systems, such as the cardiovascular, respiratory, nervous, digestive, muscular, skeletal and reproductive will be surveyed. Special topics may include the disease processes that affect the human body, such as cancers and AIDS.

3 Credits

SC

56-1181 Animal Physiology

This course explores the structure and function of animals. Students gain knowledge on the diversity, as well as similarities of animal physiologies- at the microscopic as well as macroscopic level. Topics include general physiology (tissues and organ systems, sensory reception, respiration, digestion etc.), genetics and reproduction, evolution and ecology, and conservation. Special topics may include coverage of mammalian companion, economically important and zoo animals. The course includes hands-on laboratory work.

3 Credits

SL

56-1182 Biology of the Human Immune System: Health and Disease

What causes illness and maintains health? How does the immune system guard against disease? These and other important topics of health are discussed. The effects of diet, stress, and drugs are debated, with discussions of AIDS, genetics, cancer, and other related current topics. Students learn to make sound decisions regarding their bodies. Students complete projects integrating their major field of study with topics in health and illness. Laboratory work is a required component of the course.

3 Credits

SL

56-1184 The Brave New World of Medicine

Are you curious about emerging medical advances and those just on the horizon? Following a brief biology introduction, this class examines the cutting-edge science of such topics as stem cells, cloning, assisted reproduction, new vaccine development, gene therapy, and other emerging medical topics. The course will also explore the scientific limits and societal implications of these advances. A hands-on laboratory accompanies this class and students draw on their talents, backgrounds and majors to create a final project.

3 Credits

SL

56-1185 Marine Biology

This class examines the diversity of marine organisms from the smallest worms to predatory sharks to the largest whales, from the deepest trench to the shore. Students will explore the special adaptations that allow organisms to thrive and create the complex web of ocean life. This class contains a lab component; field trips to the Shedd Aquarium; and a final project that incorporates the students' interests, majors, and cultural backgrounds with course material.

3 Credits

SL

56-1210 Liberal Arts Chemistry

This introductory chemistry course includes the exploration of the high prevalence of chemical occurrences in the world. Topics such as chemical terminology, atomic structure, bonding, reactions, acids and bases, oxidation and reduction, and nuclear chemistry are considered. Materials from organic chemistry, biochemistry, and polymer chemistry are integrated into discussions and lab activities to demonstrate practical application of everyday substances.

4 Credits

SL

56-1211 Scientific Investigation

Course provides an introduction to the basic principles and uses of forensic science. The basic applications of the biological, physical, chemical, medical, and behavioral sciences currently practiced and limitations of the modern crime laboratory are presented.

3 Credits

SL

56-1215 Concepts of Biochemistry

Includes basic chemical and biochemical principles and an insight on the latest breakthroughs in the field. Topics may include functioning of metabolism, cell signaling, hemoglobin abnormalities, DNA and ancestry, cloning, etc. Specially designed laboratory experiments help the student to discover the hidden side of life. The student will be able to make connections between bio-molecules and functioning of living organisms, disease, forensic tests, environmental issues, and biotechnology.

4 Credits

SL

56-1220 Chemistry and Art: Textiles and Dyes

Course focuses on natural and synthetic textiles, their chemistry, properties, and applications. Paper and dye chemistry is extensively covered. Dye synthesis and interaction of fibers with vat, reactive, acidic, basic, azoic, and mordant dyes are also investigated. Special emphasis is placed on the extraction of natural dyes from plants.

3 Credits

SL

56-1224 Chemistry of Art and Color

Course deals with atoms and molecules and how they create color or light and reflect and absorb light (dyes and pigments). Topics include additive and subtractive color mixing; interference, or iridescence, which is demonstrated through niobium anodizing; history and chemistry of pigments; and various paint media, including encaustic (or wax), egg tempura, linseed oil, gouache (or gum Arabic), fresco, calcium compounds, and oriental lacquers. The chemical reactions that set these paints are discussed.

4 Credits

SL

56-1226 Chemistry of Photography

Chemical processes behind all major photographic methods are explored in this course. These processes include: daguerreotypes, black-and-white, color, non-silver, image making using alternative materials such as gum dichromate, holography, and xerography. Science of additive and subtractive color mixing is also explored. Laboratory experimentation constitutes significant part of course.

3 Credits

SL

56-1228 Chemistry of Artifact Conservation

Chemistry of Artifact Conservation will explain the principles of the scientific method through the study of core chemical concepts critical to the science of conservation. Students will review molecular/atomic structure, chemical equations, and chemical bonding. Next, students will engage in a more in-depth study of the nature of liquids and solutions, organic solvents, and acid/base chemistry. Lastly, conservation specific topics such as polymer chemistry, mechanical cleaning techniques, oxidation and reduction reactions in cleaning, and adhesives will be investigated. It is highly recommended that students take 56-1224 - Chemistry of Art and Color first.

4 Credits

SL

56-1240 Material Science Technology

This laboratory course provides practical knowledge of the ever expanding use and development of materials in today's world. Material Science Technology is a multidisciplinary approach to science and technology that teaches students to better understand the properties and uses of materials. It combines scientific theories, practical applications and technology, and actual hands-on experiences to prepare students to work in a technologically rich environment.

4 Credits

SL

56-1280 Crime Lab Chemistry: Solving Crime Through Analytical Chemistry

A multi-disciplinary approach to the contemporary issues of science and the law provides the student with the general knowledge and ability to understand applications of science in society. Students study basic principles of scientific investigation and the application of sciences to evidence and law. A significant part of the course includes hands-on laboratories; evaluation of DNA evidence; and projects where students incorporate their interests and majors with what they learned in the course.

3 Credits

SL

56-1310 Geology: Earth as a Planet

This course examines the basic scientific principles governing Earth and its operation. Through numerous hands-on activities, students study earth materials and how they form, surface processes and how they shape the land, and internal processes and how they lead to earthquakes, volcanic activity, and even movement of whole continents. Topics also include geologic time, the history of Earth and life on it, climate and climate change, and the impact of human activities on Earth.

4 Credits

SL

56-1311 Oceanography and the Marine Environment

This introductory course explores the oceans of the world, the living organisms of the ocean, and the vast mineral wealth of the ocean floor. New discoveries in the ocean sciences are discussed. The dynamic, growing field of oceanography and the physical, chemical, and biological aspects of oceans are investigated.

3 Credits

SC

56-1312 Global Change: Earth and Life in the Past, Present & Future

This course examines the idea of global environmental change and the mechanisms by which global change occurs. We will use an approach combining Earth history with modern Earth processes (Earth systems) to understand changes in the physical environment like plate movement and climate change, and changes in the biological environment like evolution and extinction. Finally, we will analyze some of the relationships between physical and biological changes on Earth (physical mechanisms for extinction, biological inputs to climate change, and others).

3 Credits

SC

56-1320 Natural Disasters

Both geologic and climatic natural disasters are explored in this course. Central focus is on causes and effects of disasters, particularly on the results of human attempts to prepare for these disasters. Topics include meteorite impacts, volcanoes, earthquakes, landslides, floods, and the effects of floods on human and animal life.

3 Credits

SC

56-1330 Meteorology

This course provides an introduction to the dynamics of the atmosphere and the methods of forecasting weather. Topics include theories of Earth's climate, effects of pollution on the weather, applications to marine and aviation agencies, and careers in meteorology. Activities include graphing, weather forecasting, and maintenance of a weather log.

3 Credits

SC

56-1350 Vertebrate Paleontology

Vertebrates have been around for more than 500 million years and are one of the most successful groups of organisms inhabiting the Earth today. This course explores the fossil evidence for the evolution and diversification of vertebrates, including fishes, crocodiles, dinosaurs, birds, and mammals. How vertebrate evolution is conveyed in scientific and popular literature, the arts, and museum exhibits will be examined in the context of the science and methods behind how fossils are discovered, collected, analyzed, reported, and displayed.

3 Credits

SC

56-1350HN Vertebrate Paleontology: Honors

This is an Honors course and students need special permission to register. Vertebrates have been around for more than 500 million years and are one of the most successful groups of organisms inhabiting the Earth today. This course explores the fossil evidence for the evolution and diversification of vertebrates, including fishes, crocodiles, dinosaurs, birds, and mammals. How vertebrate evolution is conveyed in scientific and popular literature, the arts, and museum exhibits will be examined in the context of the science and methods behind how fossils are discovered, collected, analyzed, reported, and displayed. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

SC

Requirements 3.5 or Higher GPA

56-1351 Mammal Evolution

This course explores the evolution and diversification of mammals through time, focusing on evidence from the fossil record and from living mammals. Humans are one of about 4,600 species of diverse mammals sharing the planet today. What are the origins of this amazing diversity? We will examine the evolutionary history of the group to which we belong beginning with our ancestors almost 300 million years ago. Fossil and extant mammal morphology, physiology, behavior, ecology, and biogeography, as well as specific evidence for a shared evolutionary history will be compared and analyzed in lecture and lab. Prior experience with Earth Science and/or Biology courses is strongly recommended (e.g. Vertebrate Paleontology, Biology, Zoology, Animal Physiology, Physical Geology, Marine Biology, etc).

4 Credits

SL

56-1380 Dinosaurs and More: Geology Explored

Students investigate the geologic processes that have shaped the environment on Earth over the past 4.5 billion years. The course explores the theory of plate tectonics and follows the development of common fossil forms and prehistoric life with a special focus on dinosaurs. Laboratory experience includes mineral/rock identification, analysis of fossils, and interpretation of geologic maps. One class will meet at the Field Museum.

3 Credits
SL

56-1420 Animal Behavior

This course explores the ways in which animals survive, adapt, and respond to changes in their environment. Basic topics covered include animal learning, mechanisms of behavior, foraging, defense against predation, aggression, sensory systems, communication, mating systems, and parental care behavior. Examples from the animal kingdom will be incorporated, including consideration of the roles animals play in the daily lives of humans, and the discovery and meaning of specific animal behaviors.

3 Credits
SC

56-1510 Nutrition

Course provides an overview of the basic nutrients required by the body for health and life. The role of nutrition in various phases of the life cycle and the psychological and sociological implications of food are discussed. Emphasis is placed on dispelling common nutrition myths and on questioning nutrition information presented in the media.

3 Credits
SC

56-1515 Personal Wellness

This science course focuses on a holistic approach to health management. You will learn to assess your current wellness status and how to make improvements where necessary. Topics include exercise science, nutrition, self-esteem, mental health, stress management, relationships, effective communications, violence, sexuality, chronic diseases, and addictions. Some classes require mild to moderate movement.

3 Credits
SC

56-1610 History of Science

When science is examined through the lens of history, we can better understand its methodology as well as the social forces that shape its advancement and impact on society. By examining not only the contributions but also the lives of people like Copernicus, Galileo, Newton, Faraday, Darwin, and Einstein we discover a human element to science that is so often ignored. This historical approach enables us to discover the dynamic interaction between science and other disciplines such as religion, technology, art and humanities, war, and politics.

3 Credits
SC

56-1615 Science, Sensation & Perception

Course studies sensation and perception entering the body through sight, hearing, taste, touch, and smell. Course examines the senses as they relate to biology, chemistry, physics, and psychology. Other senses dealing with coordination and balance will be studied also.

3 Credits
SL

56-1621 Science, Technology and Society

Course provides an introduction to current events in science and technology and their effects on everyday life. Topics include environmental pollution, benefits of space exploration, superconductivity, and technical education in various nations. Students are required to complete individual projects such as videotapes, slides, or practical demonstration.

3 Credits
SC

56-1622 Health Sciences Methods and Philosophy

This course is designed to develop students' scientific literacy, particularly in health-related sciences, which is a useful skill for negotiating the vast amount of information presented through mass media. It demonstrates science as a way of thinking and knowing that is accessible to everyone, rather than an authoritative body of knowledge tended by the academic elite. Topics will include perceptions of science throughout history, sociopolitical influences on science, the scientific method, experimental design, data analysis, modern clinical trials, and pseudoscience.

3 Credits
SC

Requisites PREREQUISITES: 56-1710 Basic Math Skills or 56-1720 College Mathematics or 56-1728 Quantitative Literacy or COMPASS Placement Test score ≥ 67

56-1624 Science Film Seminar

Scientific methodology, concepts, and applications are presented and discussed using the film/video medium. Topics include astronomy, biology, chemistry, genetics, medicine, energy resources, preservation, and unexplained scientific phenomena.

1 Credits
SC

56-1630 Energy & the Environment

This course deals with the fundamentals of the science of energy and its applications. What is energy, how many different types are there, how do we measure it and what are the science laws that govern it? The course will also discuss the different types of commercially produced energy and the advantages and disadvantages of each type. A particular focus will be given to the impact of energy policies on global climate change. The course includes a class debate and a field trip, and requires the completion of a final project with an energy theme.

3 Credits
SC

56-1680 Frontiers of Science

Have you ever wondered about the relationship between science and sport? This area and other emerging fields of science are studied to enable you to gain an understanding of contemporary scientific discoveries that cross the disciplines of biology, chemistry, astronomy, and physics and how these discoveries impact society. This course includes a strong laboratory component and topics are discussed to enhance scientific literacy and promote appreciation and understanding of how various disciplines of science relate to each other.

3 Credits
SL

56-1681 Science and Technology in the Arts

Students explore technologies that are used in the production of artistic performances and the scientific principles behind them. These technological systems include audio, lighting, and mechanical (robotics) control. Students investigate the properties of sound and light through a series of hands-on experiments and design scale model systems such as a public address system, lighting, and computerized stage controls. Students gain experience on the potential application of technological resources to improve their own creative production.

3 Credits
SL

56-1690 Introduction to Nanotechnology

Nanotechnology is a field of applied science where matter is controlled on an atomic and molecular scale. In this

multidisciplinary course, we will examine the basic science behind nanotechnology and how it has infused itself into areas of food safety, agriculture, homeland security, medicine and healthcare, the environment, energy supply and consumer goods. Discussion of the possible risks of nanotechnology will also occur. An extensive series of hands-on laboratory activities is a central part of the course.

3 Credits

SL

56-1710 Basic Math Skills

Basic Math Skills is designed for college students who have a weak background in mathematics and who may exhibit math anxiety. The course concentrates on operations involving fractions, decimals, and percents. Measurement, geometry, statistics, and the principles of algebra are also introduced. The class focuses on student participation, collaborative learning, and activities that develop students' problem solving and critical thinking skills. (Basic Math Skills does not satisfy the College's mathematics requirement.)

3 Credits

56-1720 College Mathematics

Course covers essential mathematical skills expected at the college level. These skills are presented in an integrated way, with emphasis on applications of math. Topics include algebra, geometry, statistics, and trigonometry. Students solve problems, improve understanding of concepts, and interpret statistics and graphs. Effort is made to incorporate mathematical applications reflecting students' majors.

3 Credits

MA

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 34 or 56-1710 Basic Math Skills

56-1721 Mathematical Ideas

This is an online mathematics course intended for liberal arts students at the college level. Mathematical Ideas is divided into historical perspectives, algebraic systems, and applied consumer mathematics. Topics include numerations, finite mathematics, algebra of real numbers, linear-quadratic-exponential functions, geometry, and consumer mathematics.

3 Credits

MA

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 67

56-1722 Introduction to Statistical Methods

Course presents the foundation of statistics using a case study approach. Model cases are examined where statistics were both used and misused. Special emphasis will be placed on concepts commonly used in Marketing Communication and Management classes from a statistical standpoint. Statistics are used to demonstrate cause and effect of physical phenomena. Topics include sampling, statistical models, probability and chance theory, graph analysis, correlation, central tendencies, regression, hypothesis testing, and dispersion.

3 Credits

MA

Requisites PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score ≥ 67

56-1724 Geometry in the Arts

Course presents basic geometric concepts such as the Pythagorean theorem, properties and measurements of points, lines, angles, plane figures, and classic solids. In-class activities include the integration of small group work and individual research projects. Effort will be made to apply geometrical concepts to students' major areas of study.

3 Credits

MA

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 50 or 56-1720 College Mathematics

56-1724HN Geometry in the Arts: Honors

Course presents basic geometric concepts such as the Pythagorean theorem, properties and measurements of points, lines, angles, plane figures, and classic solids. In-class activities include the integration of small group work and individual research projects. Effort will be made to apply geometrical concepts to students' major areas of study. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

MA

Requirements 3.5 or Higher GPA

56-1725 Math in Art and Nature

This course shows the relationship between mathematics and art in nature, for example, the shape of a butterfly and the spiral on a pineapple. Using a compass and a straightedge, students learn geometric concepts in order to do basic Euclidean constructions as well as golden rectangle, baravelle spiral, and the lute of Pythagoras constructions.

3 Credits

MA

Requisites PREREQUISITES: 56-1710 Basic Math Skills or COMPASS Placement Test score ≥ 50

56-1726 Math for Marketing and Management

Course provides specific applications of mathematics for Marketing and Management majors. Emphasis is placed on solving problems in the areas of interest, discount negotiable instruments, payroll, buying and selling, checking accounts, and other business related applications.

3 Credits

MA

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 67 or 56-1720 College Mathematics

56-1728 Quantitative Literacy

Quantitative Literacy surveys the ways that mathematics is used in the real world. As our society grows more technologically complex, the ability to interpret and analyze quantitative information has become an increasingly essential skill for citizenship. The goal of this course is to develop the reasoning capacity, critical thinking skills, and statistical literacy needed to make sense of issues that routinely appear in the media. Essential topics in consumer mathematics will also be covered.

3 Credits

MA

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 50

56-1810 Physics for Filmmakers

This class is for students who wish to learn how to use laws of physics in more accurate and /or artistically deliberate choices in their filmmaking, as well as in debunking common movies errors and misconceptions. Emphasis is placed on motion, collisions, explosions, forces and energy. Other topics include the formation of images (optics), electrical, magnetic and atomic phenomena as well as Einstein's theory of relativity and quantum theory. All these are discussed within the context of their use in cinema through analysis of selected film clips. The class includes relevant experiments that students have to perform and often also film. (Cameras are provided.) Students will have to complete a short 5-10 minute film project where they creatively apply some of the physics they learned.

3 Credits

SL

Requisites PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score ≥ 67 or 56-2710 College Algebra

56-1817 Lasers and Holography

Course covers the basics of holography, including technical and aesthetic history; photochemical procedures; uses of lasers; and procedures for setting up fundamental holograms, or single- and double-beam transmission and reflection. Students are required to generate their own holograms.

3 Credits
SL

56-1820 Science of Electronics

Course provides an introduction to electronics. Students acquire knowledge in the fundamentals of electric circuit theory. Course teaches the operation and use of electronic components and instruments such as multimeters and oscilloscopes. Regular laboratories provide opportunities for hands-on activities. During the final weeks of the course students construct an electronic project.

4 Credits
SL

Requisites PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score ≥ 80 or 56-2710 College Algebra

56-1830 Astronomy: The Solar System

This is the first part of a two-semester astronomy course. It includes investigation of the Earth's motions and how they affect the appearance of the day and night sky; the major planets, their moons, and other bodies of the solar system; and the current theories of the origin and fate of the solar system.

3 Credits
SC

56-1831 Astronomy: Stars and Galaxies

This is the second part of a two-semester astronomy course. It includes the study of the birth and death of stars; a survey of larger structures of the universe, such as galaxies, clusters, and super clusters; the evolution of the universe from the Big Bang to the present; and possible future fate.

3 Credits
SC

56-1833 Space Exploration

Course explores present and future methods of space exploration. It covers the basic science, instruments, technology, dangers, benefits, costs, and the political and human drama of space exploration. Discussion topics include space stations, moon colonies, quasars, black holes, the search for extraterrestrial intelligence, and the origins and ultimate end of our universe.

3 Credits
SC

56-1837 The Origin and Fate of the Universe

The course examines what the universe is made of, how and when it began, and how it is changing. Class offers information about the different methods scientists use in the ongoing research of the Big Bang model and the mysteries of black holes, quasars, dark matter, and dark energy. Students are required to create an art project that relates to any aspect of the course.

3 Credits
SC

56-1840 Einstein: His Science and his Humanity

Course examines the basic concepts of Einstein's science, humanity, and philosophy and his views on religion, politics, and the arms race. Course studies his theories, which inspired the invention of such modern technology as lasers, nuclear energy, photoelectricity, and concepts such as curved space. Course provides students with a better understanding of the universe.

3 Credits
SC

56-1850HN Quantum Physics: Fundamental Ideas: Honors

This course is designed for non-scientists (with little or no background in physics and mathematics) with emphasis on the apparent paradoxes, beauty, and fundamental ideas of quantum physics. Students will learn basic ideas about quantum duality, wave functions, uncertainty principle, teleportation, theory of relativity, elementary particles, and cosmology.

3 Credits
SC
Requirements 3.5 or Higher GPA

56-1881 Physics of Musical Instruments

Students study the physics of common musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, wave motion, the concept of pitch, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on laboratory experiments using waves

and spectrum analysis, and develop scales with sound generation software. For a final project, students construct functional musical instruments and perform an original music composition.

3 Credits

SL

Requisites PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score ≥ 50 or 56-2710 College Algebra

56-1881HN Physics of Musical Instruments: Honors

Students study the physics of common musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, wave motion, the concept of pitch, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on laboratory experiments using waves and spectrum analysis, and develop scales with sound generation software. For a final project, students construct functional musical instruments and perform an original music composition. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

SL

Requirements 3.5 or Higher GPA

56-2100 Epidemics: History of Disease and Response

This course examines well-known epidemics. Classes of pathogens, modes of transmission, pathology of illness, and the immune response are investigated. Each epidemic is discussed through the lens of the public health response and the impact of concurrent scientific breakthroughs. This class considers the nature and challenges of contemporary global diseases and the responses of the public health, medical, and philanthropic communities. The course assesses how colonialism and globalization help spread disease and the co-evolution of infectious agents and humans. It is recommended that students have a strong background of biology from high school or have taken a previous biology course in college (e.g. Biology the Living World, Microbiology, Brave New World of Medicine).

3 Credits

SC

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I or 52-1111 Writing and Rhetoric I - Enhanced or 52-1121 Writing and Rhetoric I for Non-Native Speakers of English or COMPASS Placement Test score ≥ 97

56-2120 Cancer Biology

This course introduces students to the fundamental aspects of cancer biology. The underlying environmental and genetic causes that lead cells to transform into malignant cancer cells are investigated. Current methods of cancer screening and diagnosis, traditional treatment and cutting-edge therapies are examined and compared. In addition, the course explores possible measures to delay, reduce, and even prevent cancer development. Several specific types of cancers are examined and used as examples to illustrate the process of cell transformation into malignant cancers.

3 Credits**SC**

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II or 52-1162 Writing and Rhetoric II- Service Learning or 52-1112 Writing and Rhetoric - Enhanced II or 52-1122 Writing and Rhetoric II for Non-Native Speakers of English

Requirements Department Permission

56-2130 Genetics

Course is a survey of the basic fundamentals of genetics and their application to contemporary issues. Major topics include DNA structure and replication, the chromosomal basis of inheritance, protein synthesis, and genetic engineering. Special topics may include human development, cloning, stem cell research, DNA fingerprinting, genetic basis of disease, agricultural crop breeding, reproductive technologies, and the conservation of genetic diversity in nature.

3 Credits**SC****56-2134 Human Evolution**

This course is a survey of the biological theory of evolution, as related to the human species. Major topics include basic genetics, general biological evolution, comparative anatomy, and primate and hominid evolution. Special topics may include an examination of the evolution of human traits such as language, art, agriculture, and war, and the role of humans in the extinction of other species.

3 Credits**SC****56-2140HN Cancer and Cell Biology Research: Honors**

This is an Honors course and students need special permission to register. The purpose of this course is to expose students to a variety of laboratory techniques used in cancer and other disease-related research. This is a research, lecture, laboratory, and discussion course addressing selected current topics in cancer and cell biology. Students will be expected to spend three hours per week in lecture/group laboratory sessions and one hour per week working in small groups in the research laboratory. Email the Instructor for Permission to Enroll: vlehmkuhldakhwe@colum.edu

3 Credits**SL**

Requirements 3.5 or Higher GPA and Permission of Instructor

56-2169HN Evolution of Sex: Honors

Understanding the nature of sex and its relationship to evolution is important in biology. This class will cover sex and sexual selection across the animal and plant kingdoms. We will discuss the nature of science and the influences of culture on science, specifically the role of feminism on our understanding of female choice. Monogamy, polygamy, polyandry, homosexuality and other types of sexual and asexual relationships will be explored in an evolutionary context through primary literature. This is an Honors class. In addition to other possible pre-requisites, students need a minimum G.P.A. of 3.50 or higher to enroll.

3 Credits

SC

Requirements 3.5 or Higher GPA

56-2210 The Carbon Connection: Organic Molecules

This course examines the chemistry of the ubiquitous carbon atom. Molecules formed from carbon and other elements are investigated. Special emphasis will be placed on organic molecules commonly used in everyday life, such as alcohols. The course considers families of carbon compounds, functional groups, synthesis, structural investigation, reactivity, and the recycling of polymers and their impact on the environment.

4 Credits

SL

56-2220 Analytical Chemistry

Analytical Chemistry is best categorized as a compilation of chemistry and instrumental methods of analysis. In this course, we will examine a combination of lecture topics and hands-on laboratory activities, including: sampling; conservation of matter; titrations; visible and ultraviolet/visible spectroscopy; analysis of metals in food; varied separation and purification methods and chromatography, including, but not limited to gas chromatography and mass spectrometry. Special emphasis will be placed on the relationship of common, everyday items to the concepts noted above.

4 Credits

SL

Requisites PREREQUISITES: 56-1720 College Mathematics or 56-1728 Quantitative Literacy or COMPASS Placement Test score ≥ 67

56-2270 General Chemistry I

General Chemistry I is a laboratory-intensive course. Content of the course includes the foundations of chemistry and problem-solving strategies; atoms, molecules and ions; balancing chemical equations and reaction stoichiometry; types of chemical reactions and solution stoichiometry; gases; thermochemistry; atomic structure and periodicity; chemical bonding and liquids and solids.

4 Credits

SL

Requisites PREREQUISITES: 56-2710 College Algebra and 56-1228 Chemistry of Artifact Conservation

56-2271 General Chemistry II

General Chemistry II will expand upon the core chemical concepts from General Chemistry I. Students will continue their study of general chemistry with problem solving activities and laboratory investigations of the properties of solutions, chemical kinetics, chemical equilibrium, acids and bases, solubility and complex ion equilibria, spontaneity, entropy, free energy, electrochemistry, the representative elements, and transition metals and coordination chemistry.

4 Credits

SL

Requisites PREREQUISITES: 56-2270 General Chemistry I

56-2312 Geology of the Solar System

Course examines the geology and geologic history of the planets, moons, asteroids, and other bodies that inhabit the solar system. The study of other objects in space is based upon an understanding of Earth and comparison of other planets to Earth and to each other. Course features frequent hands-on activities to understand basic planetary processes and extensive use of Internet resources to access new data and interpretations from planetary exploration.

3 Credits

SC

Requisites PREREQUISITES: 56-1310 Geology: Earth as a Planet or 56-1380 Dinosaurs and More: Geology Explored

56-2450 Introduction to Ecology

This course introduces basic principles of ecology- the study of relationships among living organisms, their environment and each other. We examine ecological concepts applied to individuals, populations and communities of both plants and animals. Topics include plant and animal adaptations to the environment, the role environmental factors in the distribution and abundance of organisms, the dynamics of population growth, species interactions including competition and predation, the structure of ecological communities, and the application of ecology to problems in conservation.

3 Credits

SL

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 67 or 56-1720 College Mathematics or 56-1728 Quantitative Literacy

56-2610 Environmental Science

This course explores the multidisciplinary science of the environment. We focus on contemporary issues such as air and water pollution, global climate change, ozone depletion, acid rain, hazardous and solid waste, alternative energy resources, soils, deforestation, overfishing, biodiversity, and endangered species, and their ecological, economical, and human health impacts. An extensive, hands-on laboratory is a core part of the course. Students develop a final creative project incorporating the skills of their major.

3 Credits

SL

56-2611 Space, Time and the Arts

The objective of this seminar is to develop a common language that can interface art and science. The science of space and time will provide the window through which we will analyze the arts. The course will focus on a couple of works from each discipline (Dance, Music, and Film and Video) that illustrate an extraordinary use by an artist of either space or time. Through studying the artwork, students will gain an appreciation not only of the imaginative and compositional expression of space or time in each art form, but also a sense of the connections between the art disciplines.

3 Credits

SC

56-2686 Biomechanics: The Biology and Physics of Sports

From a Cirque du Soleil contortionist to an administrative assistant typing dictation, we are always moving. This course investigates human movement in air and water using sports, performing arts, and animation as examples. We explore the physiology of the body's interaction with its environment and integrate biology and physics to describe, define, and understand movement. The hands-on laboratory explores visualization and quantification of movement and includes a final project incorporating each student's interests, majors, and cultural backgrounds with course material.

3 Credits

SL

Requisites PREREQUISITES: 56-2710 College Algebra or COMPASS Placement Test score ≥ 67

56-2710 College Algebra

This course examines linear and quadratic equations, word problems, polynomials, graphing and straight lines, systems of equations, rational expressions, radicals, and quadratic equations. Relevance to everyday mathematical usage is emphasized.

3 Credits

MA

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 67 or 56-1728 Quantitative Literacy or 56-1720 College Mathematics

56-2713 College Algebra & Trigonometry

Course builds on the computational, problem solving, and graphing skills learned in college algebra. Key trigonometric concepts relevant to the arts and communication fields are introduced. Course provides the preparation required for calculus and some advanced computer graphics courses. Computer-aided instruction is included.

3 Credits

MA

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 67 or 56-2710 College Algebra

56-2720 Calculus I

Course introduces higher mathematics by examining the fundamental principles of calculus--functions, graphs, limits, applications of the derivative, anti-derivatives, area, and the integral. Course presents additional mathematical applications in business, the arts, and the social sciences.

4 Credits

MA

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 67 or 56-2713 College Algebra & Trigonometry

56-2721 Calculus II

This course includes application of the derivative, the integral, differential equations, and the functions of two variables. Students discover the historical and logical developments of calculus. Applications in management as well as in the social, behavioral, medical, physical, and natural sciences are emphasized.

4 Credits

MA

Requisites PREREQUISITES: 56-2720 Calculus I

56-2730 Numerical and Mathematical Modeling

Numerical Analysis and Mathematical Modeling covers numerical methods and computer programming to investigate questions in biological, chemical, physical, mathematical, and artistic fields. These methods include linear algebraic systems, sparse matrices, linear and nonlinear ordinary differential equations, finite differences, finite elements, Fourier analysis, and partial differential equations.

4 Credits

Requisites PREREQUISITES: 56-2720 Calculus I

56-2810 Image Optics

Course explores geometrical and physical optics for photographers and cinematographers. Topics include reflection and refraction of light, virtual and real optics, the eye and perception, and demonstrations of optical systems and various scopes. Students must be competent in high school algebra and geometry.

3 Credits

SL

Requisites PREREQUISITES: 56-1720 College Mathematics or COMPASS Placement Test score ≥ 50 or 56-2710 College Algebra

56-2820 The Science of Acoustics I

Course introduces the physics of sound and considers how it is perceived by the ear. The concepts and applications of acoustics include sound wave theory, sound in music and musical instruments, recognition of musical sound qualities, auditorium acoustics, and electronic reproduction of sound.

3 Credits

SL

Requisites PREREQUISITES: COMPASS Placement Test score ≥ 80 or 56-2710 College Algebra or 56-1720 College Mathematics or 56-1728 Quantitative Literacy or 56-1728 Quantitative Literacy

56-2820HN The Science of Acoustics I: Honors

This is an Honors course and students need special permission to register. Course introduces the physics of sound and considers how it is perceived by the ear. The concepts and applications of acoustics include sound wave theory, sound in music and musical instruments, recognition of musical sound qualities, auditorium acoustics, and electronic reproduction of sound.

3 Credits

SL

Requisites PREREQUISITES: 56-1720 College Mathematics or 56-2710 College Algebra or COMPASS Placement Test score ≥ 80

Requirements Department Permission

56-2830 Fundamentals of Physics I

This is an algebra-based course designed to introduce students to fundamental principles and ideas in physics. Central topics include motion, forces, Newton's Laws, friction, momentum, energy, rotations, fluids, oscillations, and thermodynamics. Content will be delivered through lecture, demonstrations, group tutorials, and laboratory exercises.

3 Credits

SL

Requisites PREREQUISITES: 56-2710 College Algebra

56-2850 Physics for Game Developers

This is a laboratory based science course that examines topics in physics that are relevant for game developers. Examples include the study of motion in one, two, or three dimensions; collisions between objects; rotation of massive objects; and explosions. Other topics include the study of motion under the influence of various forces such as gravity, friction, and propulsion forces. Laboratory activities complement the course and include experiments designed to illustrate and exemplify the main topics presented as theory.

3 Credits

SL

Requisites PREREQUISITES: 56-2713 College Algebra & Trigonometry

56-3198 Independent Study: Science & Math

1-6 Credits

Repeatable

Requirements Department Chairperson

56-3199 Internship: Science and Mathematics

Internships provide advanced students with the opportunity to gain work experience in a professional science and/or mathematics-related area, while receiving academic credit toward their degree.

3-6 Credits

Requirements 60 Enrolled Hours

56-3270 Organic Chemistry

Organic chemistry is the study of carbon-containing compounds and their derivatives. Organic chemistry is laboratory course which focuses on bonding principles, functional groups, isomerism, stereochemistry, nomenclature, synthesis and reactions of hydrocarbons and their derivatives. Laboratory activities include micro-scale techniques, basic separations, purifications, syntheses, as well as infrared spectroscopy and instrumental analysis.

4 Credits

SL

Requisites PREREQUISITES: 56-1215 Concepts of Biochemistry or 56-2271 General Chemistry II

56-3700 Discrete Mathematics

3 Credits

MA

56-3710 Calculus III

In this, the final course of the Calculus sequence, we extend the ideas of single-variable Calculus to functions of several variables. Topics include vectors and vector-valued functions, partial and directional derivatives, optimization problems (including Lagrange multipliers), and multiple, line, and surface integrals. Applications include computation of length, surface area, volume and center of mass for figures in three dimensions.

3 Credits

MA

Requisites PREREQUISITES: 56-2721 Calculus II

56-3720 Elementary Differential Equations

Differential Equations is the study of methods of solving equations involving differentials (derivatives). The course concentrates on differential equations of first order and second order; simultaneous, linear, and homogeneous differential equations; solutions by power series; Laplace transforms and applications.

3 Credits

MA

Requisites PREREQUISITES: 56-2721 Calculus II

56-3730 Numerical and Mathematical Modeling

Numerical Analysis and Mathematical Modeling covers numerical methods and computer programming to investigate questions in biological, chemical, physical, mathematical, and artistic fields. These methods include linear algebraic systems, sparse matrices, linear and nonlinear ordinary differential equations, finite differences, finite elements, Fourier analysis, and partial differential equations.

4 Credits

MA

Requisites PREREQUISITES: 56-2720 Calculus I

56-3740 Linear Algebra

Course deals with concepts in linear algebra applied to computer graphics and physical phenomena. Topics include matrix operation and transformation, vector space, LU decomposition, and Gauss Sidel iterations. Students will be able to translate physical problems into a set of mathematical equations that can be solved using techniques in linear algebra. Computer knowledge is required for the course.

4 Credits

MA

Requisites PREREQUISITES: 56-2720 Calculus I

56-3950 Undergraduate Research Mentorship

The Undergraduate Research Mentorship connects talented students interested in the experience of conducting academic research in particular disciplines with faculty in the Liberal Arts and Sciences. This course, available to students from across the College, gives students the opportunity to gain real-world experience and learn research and scholarly techniques from practitioners in academic and integrative disciplines based in the Liberal Arts and Sciences. The experience will prove valuable to students as they enter professional fields or pursue higher academic degrees. Faculty members will gain assistance in completing their innovative research and scholarship while mentoring students in fields of specialization within the academic community.

1-3 Credits

Repeatable

Requirements Department Permission

Television

40-0404FS Advanced Television Production: On Location

2 Credits

40-1101 The History of Television

Cultural history course examines not only the chronological development of television as a technology and an industry, but also explores also how television has become a part of our histories and, indeed, how TV has shaped history and our sense of it. Television is a primary source for the transmission of information, politics, entertainment, and our collective and dispersed cultures in the United States, surpassing even film and newspaper because of its combined accessibility and visual appeals. Since its arrival on the scene at the World's Fair of 1939, TV has been the site through which we engage with any number of issues and events--from the most intimate to the most broadly social.

3 Credits

40-1103 Aesthetics and Storytelling

Course is the foundational course for future work in the TV Department. Whether students are aiming to be a director, writer, producer, or editor, the fundamentals of aesthetics in relation to TV are crucial to doing well in any of these areas. In this course we learn how to choose the right shots and how to construct a coherent sequence, as if we are constructing clear and understandable sentences (the sequence) out of the best words possible (the shot). To learn this skill, we at times break down things even further, focusing on the elements of shot construction (mise-en-scene, lighting, color, compositional balance and framing, perspective, etc.). Because these words and sequences are a specialized language, course will emphasize becoming proficient in terminology so that students can communicate with those whom they are trying to reach--from a crew they are a part of to a crew they are directing, and ultimately to the TV viewer who wants to hear their story. In Aesthetics II, we will expand on these ABC's to help students develop their own voice as a storyteller.

3 Credits

40-1201 Speech:Communicating Message

Course includes effective presentation skills; the ability to persuade, motivate, inspire, teach, and react; and the ability to listen well. Television offers myriad examples of speakers. Course utilizes the medium for visual proof using cameras and microphones to videotape students for instant feedback, self-appraisal and motivation and employs a team approach for peer evaluation. This is a basic speech course incorporating skills of the media age: sound-bites, correct visual support, appropriate dress, body language and eye contact, speeches of persuasion, exposition demonstration, and motivation.

3 Credits

SP

40-1302 Television Arts: Production

Introductory class in the art of television production provides an overview, and basic, practical, hands-on experience in all aspects of today's trends in the television industry. Although taught in a studio environment, this course will cover camera operation, sound, lighting, video transitions, and graphics as they relate to all forms of production. The final project for the class is the completion of three full productions created by students in the class.

4 Credits

40-2100 Television Arts: Writing

Building on concepts and techniques introduced in Aesthetics and Storytelling, course allows students to explore basic methods of television writing for scripted and non-scripted formats. Students will develop craft skills basic to television

writing: research, story structure, dialogue, and character development, all of which will prepare them for writing scenes and short scripts. Course will not only prepare the student to write full length scripts but will also help them grow as artists, learning to tell stories in a unique and personally meaningful way.

3 Credits

Requisites PREREQUISITES: 40-1103 Aesthetics and Storytelling

40-2201 The Television Producer

Course introduces the student to the duties of the television producer, focusing primarily on the producer's role in creating differing types of programming. We will explore relationships with the production team, the director, writers, and the studio. Main goals include individual development in areas of problem solving, prioritization, team building, and scheduling for a successful project. The role of the producer in all phases of the production process will be emphasized.

3 Credits

WI

Requisites PREREQUISITES: 40-1302 Television Arts: Production and 52-1112 Writing and Rhetoric - Enhanced II or 40-1302 Television Arts: Production and 52-1122 Writing and Rhetoric II for Non-Native Speakers of English or 40-1302 Television Arts: Production and 52-1162 Writing and Rhetoric II- Service Learning or 40-1302 Television Arts: Production and 52-1152 Writing and Rhetoric II

40-2301 Television Arts: Directing

Course builds on the production skills covered in Television Arts: Production and introduces the basic techniques of television directing. The course will focus on both multi-camera and single-camera directing techniques. Students will learn how to visualize and plan for a live, real-time scene, how to break down scenes for shooting out-of-order with a single camera, live switching techniques, storyboarding and visualization, camera and talent blocking, and working with actors. Students who complete this class will have experience in a variety of shooting styles found in television today.

4 Credits

Requisites PREREQUISITES: 40-1302 Television Arts: Production

40-2302 Production & Editing I

Practical, hands-on course helps students develop basic skills in field production and editing using DVCam field gear and Avid Express DV editing systems. Each student will learn and practice the fundamentals of field production in terms of conceptual development, planning and storyboarding, and finally editing and project management. Students will have the opportunity to put into practice the basic rules of visual composition, sequencing, and storytelling as learned in Aesthetics and Storytelling I, and successfully apply those concepts.

4 Credits

Requisites COREQUISITES: 40-1103 Aesthetics and Storytelling or 24-1510

40-2320 Lighting Topics: Talk Show

Course is designed to address special topics each semester that are of importance to students, but not necessarily worthy of an entire course. Topics will range from conceptual to technological and be completed in two to three intensive workshop days.

1 Credits**Repeatable**

Requisites PREREQUISITES: 40-1302 Television Arts: Production

40-2321 Technology Topics

Course is designed to address special topics each semester that are of importance to students, but not necessarily worthy of an entire course. Topics will range from conceptual to technological and be completed in two-three intensive workshop days.

1 Credits**Repeatable**

Requisites PREREQUISITES: 40-1302 Television Arts: Production

40-2322 Motion Graphics Photoshop Bootcamp

In this course students will learn fundamental skills in digital imaging through using Adobe Photoshop. Students will work on a combination of tutorials and creative projects to practice image capture, composition and output for print and for motion graphics. It is intended that students will take this class preceding or concurrently with Motion Graphics: Television and Film.

1 Credits**Repeatable**

Requisites PREREQUISITES: 40-1103 Aesthetics and Storytelling or 24-1710 Screenwriting I: Writing the Short Film

40-2323 History of Motion Graphics

This course introduces students to Motion Graphics through a historical and cultural survey. The course will include early graphic animation, art based experimentation, technical milestones, historic and contemporary practitioners and inquiry into how we critically read this visual culture.

3 Credits

Requisites PREREQUISITES: 40-3411 Motion Graphics I or 22-3347 Book Design

40-2330 Broadcast Law

Course concentrates on practical applications of broadcast law and examines various general principles that apply to the daily broadcast business. In addition to covering libel law and the Federal Communications Commission (FCC), course encompasses issues related to radio employment contracts, trademarks, copyrights, the First Amendment, obscenity, and indecency.

3 Credits

Requisites PREREQUISITES: 52-112

40-2401 Production and Editing II

Course helps students gain intermediate technical and aesthetic skills in field shooting and editing. Through a series of shooting and editing exercises, students will further develop skills introduced in Production & Editing. Topics include pre-production, planning, aesthetics, and idea development; intermediate shooting and lighting techniques; intermediate non-linear editing, titling, and effects; media management; basic color correction and use of video scopes; and shooting and editing styles and genres. These concepts will be implemented through a series of exercises culminating in the creation of an original student final video project.

4 Credits

Requisites PREREQUISITES: 40-2302 Production & Editing I or 24-1010

40-2501 Video for Artists and Performers

Course is designed as an introductory course in the creative, aesthetic, and technical skills necessary to produce video. Students will plan, produce, and edit video as well as the integration of video into art making and performance. Students will work collaboratively on video installation, performance documentation projects. Students will be encouraged and assisted in expressing their artistic voice and exploring storytelling using digital video as a medium.

3 Credits

Requirements Sophomore status required

40-2601 Creating the TV News Package

Course is designed to prepare a Broadcast Journalism student for shooting, interviewing, logging, and editing news package material. Hands-on/lecture course provides an opportunity for the future reporter and video journalist to

practice with his or her own material in the production of news stories for television. Stand-ups, interviews, voice-overs, sound bites, cut-aways, writing to video, and the use of the television medium to tell the journalistic story are hallmarks of this course.

3 Credits

Requisites PREREQUISITES: 40-2622 Production and Aesthetics for Television News and 53-2310 Broadcast News Writing or 53-2310 Broadcast News Writing and 40-2302 Production & Editing I

40-2622 Production and Aesthetics for Television News and 53-2310 Broadcast News Writing

40-2302 Production & Editing I or 53-2310 Broadcast News Writing

40-2602J Television News Documentary, Concept to Broadcast

Course gives students the opportunity to explore single camera news documentary production, editing, and reporting. The students will be required to research and background on a topic of relevance and debate. They will have to prepare all the questions, as well as schedule and plan sit-down interviews with various experts and/or position people.

3 Credits

40-2621 On-Camera Talent

Course teaches the student the role of being on camera talent in a variety of different production situations. The varied roles of a live reporter, in a hard news deadline situation, the anchor's roles on the news set, the host talent's responsibility and interactions in the entertainment genres of talk, game, and magazine shows. The art of the interview, the how-to of writing scripts, researching guest, and formulating questions will also be included. The culmination of this class will be to conduct on camera interviews in Live, Pre-Taped, and location situations.

3 Credits

Requisites PREREQUISITES: 40-1302 Television Arts: Production and 53-2310 Broadcast News Writing

40-2622 Production and Aesthetics for Television News

This class gives students a production course with a broadcast news focus. Students will learn aesthetics as it relates to television news and develop basic videography and editing skills for television news reporting.

4 Credits

Requisites PREREQUISITES: 40-1302 Television Arts: Production

40-2722 Screenwriting II: The Feature Film

Course trains students to produce longer and more complex screenplays and to facilitate a deeper understanding of the

screenwriting process. To assist students in better developing character, story, and linear structure; to assist in developing systematic work habits to carry the student from Idea development through revisions to a completed script; and to provide students with the opportunity for consistent critique of their screenwriting.

3 Credits

Requisites PREREQUISITES: 40-2202

40-2788 Television Career Strategies

Course provides students with an overview of the marketplace and helps develop strategies for building a portfolio and resume videotape, refining interview techniques, and networking within the television business for employment opportunities. Class time is devoted to prioritizing and packaging personal data, creating resumes, and organizing videotape for the job search. Students will learn research and prospecting techniques from guest experts. Three hours of special editing time, for use during the summer months, will be granted to senior students who have passed this course.

1 Credits

Requisites PREREQUISITES: 40-2302 Production & Editing I

40-2803 Culture, Race and Media

Course enables students to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. The media--television, film, and print--has a pervasive influence upon how we view the world. Through open discussions of differences, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

3 Credits

PL SS

Requirements 32 Completed Credit Hour

40-2806 Documentary Research and Writing

This course serves as a comprehensive overview of documentary research methods and approaches to pragmatic documentary writing. You will critically analyze and evaluate primary, secondary and tertiary sources and evidence; develop research protocols and methodology; and conduct primary research resulting in a working hypothesis leading to a proposal premise. You will synthesize research findings to draft various forms of documentary writing. Additionally, you will examine, understand and apply legal and ethical elements to documentary preproduction and preparation.

3 Credits

Requisites PREREQUISITES: 40-2100 Television Arts: Writing and 40-2201 The Television Producer

40-2920 Studies in Television

Course examines a specific topic within the field of television, rotating the topics on a regular basis to keep the course relevant to trends and issues within television and society. Today more than ever, TV is the primary storyteller in U.S. culture, and therefore the medium raises a constant stream of issues concerning everything from representation of groups to how parents raise their children. Classes focus on providing students with in-depth examinations of TV-related topics, with an overarching emphasis on the importance of approaching television and related issues from a variety of humanistic perspectives (philosophical, industrial, historiographical, etc.) so as to enrich and complicate our understanding of both the issue and TV.

3 Credits

Repeatable HU

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I and 52-1152 Writing and Rhetoric II

40-2921 Rock on Television

Course will study historic and revolutionary live performances on television. Television and rock music have exploded together in American pop culture. Using a rare video collection and a current textbook, Rock on Television will explore the role of television in promoting and changing rock music.

3 Credits

40-2923J Cultural Portrayals, Black Images on TV

Course rotates topics that take an in-depth look at the television industry's coverage of a particular issue, in dramas, documentary, news, and other forms of television programming.

1 Credits

Repeatable

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I and 52-1152 Writing and Rhetoric II

40-3001 Transmedia Analysis: Games, Film and Television

Modern storytelling is not constrained to one medium. This course provides students with an opportunity to learn about the ways in which core narrative properties can be adapted to various media, specifically narrative games, television, and film. Through selected case studies, students will analyze the ways in which core narrative properties are defined, adapted, and transformed across media. This class is a prerequisite for the Semester in LA/Transmedia Production: Games, Film, and Television course.

3 Credits

Requisites PREREQUISITES: 36-2800 Story Development for Interactive Media or 24-2710 Screenwriting II: The Feature Film or 40-3202 Writing for Television

40-3005C Transmedia Development: Game

This interdepartmental Semester in L.A. course brings students from various backgrounds together to develop their IP Bibles into material for the game industry. Each student will develop one piece of material, such as a short game or game sequence that incorporates at least one extensive dialogue tree and substantive narrative content.

3 Credits

Repeatable

40-3101 Emerging Media and Society

Course examines the role of emerging media related to the medium of television, considering the shifting impact of the internet and mobile media on how television is produced and consumed and understood. Students will examine issues that arise from the constantly shifting landscape of emerging media, including the role of industry and government, audience reception, social ethics, and creative production. Students discuss, debate, research, and write about current issues and topics of interest.

3 Credits

Requirements Junior Status or Above

40-3202 Writing for Television

Scriptwriting course is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional writers table' story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

3 Credits

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II and 40-2100 Television Arts: Writing or 24-1710 Screenwriting I: Writing the Short Film

40-3211 Independent Producer Workshop

Course is intended to hone specific producing skills. The focus will be on independently produced programs, covering a wide range of styles and genres. Independent video/television will be examined from a historical perspective to set

the stage for the students' own work. This work will culminate in a final project.

4 Credits

WI

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2401 Production and Editing II

40-3212 Critical Studies: Television

Course seeks to master methods of analysis that get beneath TV: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodern, and ideological. Television is the primary source for the transmission of information, politics, entertainment, and our collective and dispersed cultures in the United States, surpassing even film and newspaper because of its combined accessibility and visual appeals. Further, TV has for decades now shaped how we tell and understand stories about the worlds we live in and those we hope to live in, from notions of race and gender to presidents and child-rearing. In students' aspirations to become professionals in the field of television, understanding how TV operates culturally and socially in a sophisticated manner will ultimately make them better creative artists, producers, managers, screenwriters, etc.! We work from the premise that there is no such thing as just TV, for certainly the industry wouldn't survive if everyone really could care less about what they watch.

3 Credits

WI Repeatable

Requisites PREREQUISITES: 52-1152 Writing and Rhetoric II

Requirements 32 Completed Credit Hour

40-3213 Studies in Television

Course examines a specific topic within the field of television, rotating the topics on a regular basis to keep the course relevant to trends and issues within television and society. Today more than ever, TV is the primary storyteller in U.S. culture, and therefore the medium raises a constant stream of issues concerning everything from representation of groups to how parents raise their children. Classes focus on providing students with in-depth examinations of TV-related topics, with an overarching emphasis on the importance of approaching television and related issues from a variety of humanistic perspectives (philosophical, industrial, historiographical, etc.) so as to enrich and complicate our understanding of both the issue and TV.

3 Credits

HU

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I and 52-1152 Writing and Rhetoric II

40-3220 Programming & Station Operations

Advanced television course requires that students serve as the Operations Department of Columbia College's television station, Frequency Columbia. All aspects of maintaining and operating a broadcast facility including programming, scheduling, recruiting, commercial and product sales, distribution, production, and promotions will be included in the experience of this high-profile, high-demand project.

3 Credits

Repeatable

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2301 Television Arts: Directing

40-3221 Writing the Situation Comedy

Advanced level scriptwriting course teaches the skills needed to write the most popular form in television today, the situation comedy. The class will require the students to write two half-hour comedies, one based on an existing prime-time television series, the other based on an original pilot concept. The scripts will be read and reviewed, step by step, in a classic writer's table story conference procedure. In addition, there will be lectures on the writing of both the established sitcom as well as the original pilot episode.

3 Credits

Repeatable

Requisites PREREQUISITES: 40-3202 Writing for Television or 24-1710 Screenwriting I: Writing the Short Film

40-3222 Master Workshop Narrative: Writing

Advanced workshop course requires that students serve as staff writers for the Columbia College television series, Windows. Windows is a half-hour show consisting of six short (five-minute) segments that share a common theme. For each of the six segments, all writers will submit individual first drafts; half of those will be chosen by the writers to go to a second draft. The second drafts will be pitched to the executive producer, who will choose one script to go to a polished final draft. All phases of individual and collaborative writing, from concept development to finished script, will be experienced in this intensive course.

4 Credits

WI Repeatable

Requisites PREREQUISITES: 40-3202 Writing for Television and 52-1152 Writing and Rhetoric II

40-3224 Producing the Television Magazine Segment

Course teaches pre-production, production, and post-production techniques in the completion of several entertainment magazine-style segments. From conception to completion, each student will gain experience in interviewing, writing, storytelling, scheduling, and developing an artistic approach to various profile pieces to be aired on Frequency TV. Working as a team member with videographers, studio crews, editors, graphic artists, and Frequency TV staff members, the student will gain invaluable experience in all facets of being a producer.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2401 Production and Editing II

40-3225J Master Workshop Narrative: Pre-Production

Course requires that students in this advanced producing workshop work on preproduction for the Television Department's annual television pilot, to be produced in the Spring by the Master Workshop Narrative: Producing & Directing courses. Students will work on budgets, casting plans, location scouting, legal, script breakdowns, and other processes necessary to prepare for a major production of a television pilot. Students are highly encouraged to register for the Master Workshop Narrative: Producing course in the spring.

1 Credits

Repeatable

Requisites PREREQUISITES: 40-1302 Television Arts: Production and 40-2201 The Television Producer

40-3226 Master Workshop Narrative: Producing

Advanced workshop course requires that students serve as producers and directors for a new Columbia College anthology fiction series. Students will have the opportunity to experience all phases of collaborative producing, from concept development throughout the finished program segments.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2301 Television Arts: Directing and 40-2401 Production and Editing II

40-3227 Decision Makers in Media

Course studies television broadcasting's structure and all of the issues affecting the decision-making process. Students will consider the human and economic factors governing decision making in all phases of television operations. Lectures and field trips will focus on situations that influence management decisions, including research, programming, advertising sales, rating systems, and management styles with emphasis on decisions in day-to-day operations at the top levels of management. Cross-listed with Arts, Entertainment, and Media Management 28-4670 Decision Making: The Television Industry.

3 Credits

Requirements 32 Completed Credit Hour

40-3229 The Business of Media

Course examines how changes in technology, consumer behavior, and deregulation have transformed the media industry and its production, distribution, and consumption of content in a digital environment. As the media business both entertains and informs, students are introduced to this unique business model and are challenged to evaluate what it means to operate a commercial, for-profit entity (marketplace model) while also serving the public interest (trusteeship or public sphere model). Students investigate current media issues and strategies to uncover the management practices and trends shaping the business of media, an enterprise in flux.

3 Credits

40-3229J Directing The Webisode

Course will focus on all aspects of directing and production as they pertain specifically to the webisodic series. The internet and mobile modes of distribution have created a space for a new form of episodic content: The Webisode. Students will work in all areas of directing and production to shoot a complete, 9-episode, original web series written in the Writing For Internet and Mobile TV class. The series will consist of short form, 3-minute episodes with directing and production needs unique to the emerging genre. Students will work collaboratively as a production company through all aspects of pre-production and production. The result will be a fully realized webisodic series.

2 Credits

Repeatable

Requisites PREREQUISITES: 40-2301 Television Arts: Directing and 40-2401 Production and Editing II

40-3230 Master Workshop Sketch Comedy: Writing & Producing

Advanced course is designed to teach the skills needed to write and produce proficiently within the popular television genre of sketch comedy. Course will require students to create and write original sketches and commercial parodies. The sketch ideas will be pitched, improvised, drafted, read, reviewed, and revised step by step, in a classic writer's table story conference procedure before moving on to the rehearsal and taping process. Students will also serve as producers, supervising all aspects of the pre-production process in order to facilitate a busy production schedule. Working with a post-production supervisor and student editors, students will also oversee aspects of post-production editing, music, and graphics. Students will collaborate closely with the students and instructors of the Television Directing Production: Sketch Comedy class, with a strong emphasis on the teamwork necessary to produce a project of this nature. The end product of this collaboration will be a broadcast of the Columbia College original sketch comedy show Out On A Limb on Channel 20, WYCC.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-3202 Writing for Television and 40-2100 Television Arts: Writing

40-3231 Writing for Television Genre

Course is an advanced level writing class with much time devoted to the development of analytic skills. The class will be broken up into two parts. The first will be an investigation of a variety of analytic methods. The second half will be spent examining a variety of genres and writing a series of outlines and script excerpts. The topics would include action/adventure, melodrama, drama, comedy, mystery, and science fiction. Each would be examined with examples drawn from both current and past television programming. The class would conclude with the completion of a full-length script.

3 Credits

Requisites PREREQUISITES: 40-2202 or 24-1710 Screenwriting I: Writing the Short Film

40-3232 Television Program Development

Course requires that students work with their colleagues and the instructor to enhance their skills in storytelling and in pitching their baby to industry executives from cable to network to public and independent services. Television program development is a creative and intense process that takes you from the germ of a story idea to a fully thought out series or program. It takes practice, and blood, sweat, and tears--and thankfully can be highly rewarding on a variety of levels!

3 Credits

Requisites PREREQUISITES: 40-2100 Television Arts: Writing and 40-2201 The Television Producer

Requirements 3.0 GPA required and 64 Completed Credit Hour

40-3234 Developing the Reality Show

Course is designed to introduce the student to the creative and business aspects of designing an original reality show pilot. Students will be required to pitch and develop an original reality show from idea to finished treatment with budget, locations, and a sample episode that includes tasks and games. Students would also be required to put together story lines for 13 additional episodes to illustrate the season progression of the show. Students will leave the class with a fully developed reality show ready to pitch and submit to buyers.

3 Credits

Repeatable

Requisites PREREQUISITES: 40-1103 Aesthetics and Storytelling and 40-2201 The Television Producer

40-3236 Video for Internet and Mobile TV

Course will look at the emergence of various technologies (iPods, phones, Web) into the culture. The class includes both an examination of aesthetic issues and the technology involved in both producing and preparing media for this emerging market.

3 Credits

Requisites PREREQUISITES: 40-2401 Production and Editing II or 24 1020 - Production II

40-3237 Writing for Internet and Mobile TV

Writing course focuses on short-form videos that have developed due to the growth of a variety of distribution avenues. iPods, cell phones, You Tube, and My Space have created the opportunity for a variety of programming that are both an extension of existing television programs as well as new story telling forms that blur traditional lines. Students will analyze, develop, and write scripts appropriate for this emerging media.

2 Credits

Requisites PREREQUISITES: 40-2100 Television Arts: Writing or 40-3202 Writing for Television or 40-2202 or 24-1710 Screenwriting I: Writing the Short Film

40-3238 Script Analysis:

Course is a special topics class that examines the script of one episode of a television series from a variety of perspectives including historical, cultural, and textural. Each episode will be viewed, the script read, and then critiqued using a variety of different approaches. The class will conclude with each student writing an analysis from one of the approaches utilized during the class. Course is appropriate for students in all concentrations.

1 Credits

Repeatable

Requisites PREREQUISITES: 40-2100 Television Arts: Writing or 24-2700 Script Analysis

40-3239 Producing for the Master Workshops

In this advanced workshop, students will serve as producers for one or more of the Television Department's advanced television programs. Students will have the opportunity to experience all phases of collaborative producing, from concept development through finished program. Students may work in one or more of a number of genres, including sketch comedy, live music, or other entertainment / informational programming.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2301 Television Arts: Directing and 40-2401 Production and Editing II

40-3240 Web Series Producer

This class will cover the responsibilities of a web series producer with focus on launching, distributing, and growing a loyal audience of internet and mobile viewers. Each student will be responsible for building an online presence for and launching of a completed web show. Students in the Web Series Producer course will have an option to collaborate with students in Video for Internet and Mobile TV course and help develop an audience for content created in that class.

3 Credits

Requisites PREREQUISITES: 40-2201 The Television Producer or 24-2030 Project Development, PreProduction, and Preparation

40-3310J Television Equipment Practicum

Course provides students with intensive, hands-on practice with the central pieces of production equipment found in the control room: the video switcher and audio console. Students will gain valuable insight into the operation of these devices, as well as greater understanding of the roles of the operators within the context of production.

1 Credits

Requisites PREREQUISITES: 40-2301 Television Arts: Directing

40-3311 Advanced Lighting and Camera

Lighting and camera course is required for students in both the Production and Post-Production/Effects concentrations. Focusing on advanced techniques for lighting and camera operations, students will further develop their understanding and skills gained in the basic core courses. Hands-on work as well as a deeper understanding of the principles and concepts that guide these production techniques will be the hallmark of this upper-level course.

3 Credits

Requisites PREREQUISITES: 40-1302 Television Arts: Production and 40-2302 Production & Editing I

40-3312 Master Workshop Sketch Comedy: Directing & Production

Advanced course further develops directing skills specifically for live performance, utilizing larger studio facilities and creating more sophisticated productions. The students will be required to produce and direct variety show productions that approach professional broadcast and commercial levels.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2401 Production and Editing II and 40-2301 Television Arts: Directing

40-3314 Directing and Production: Narrative

Advanced course further develops directing skills specifically in dramatic performance, utilizing larger studio facilities, and will be co-taught with a Theater/Music Department offering. The combined classes will examine the complex orchestration required to capture the theatrical performance using the sophisticated technology of television. Student directors will become acquainted with the special rigors and disciplines of performing as well as the creative challenge it creates.

4 Credits

Requisites PREREQUISITES: 40-2301 Television Arts: Directing

40-3315 Directing and Production: Television Magazine Segment

Course explores approaches to directing for expanding magazine/interview-based styles of television programming and work as crew on a wide variety of both field and studio productions. Students will interact with producers, shooters, and editors enrolled in other Television Department courses to create program segments, both single and multiple camera, for Frequency TV.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2301 Television Arts: Directing

40-3316 Remote Television Production

Course teaches students to adapt their knowledge of both studio and field production, utilizing a mobile remote production truck to shoot on location at a variety of events in and around Chicago. Sports, news, and production for the Television Department's own cable programs are researched, produced, and directed by students. Productions include music, performance, and selected scenes from departmental drama or sketch comedy. Emphasis is placed upon pre-planning, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing.

3 Credits

Requisites PREREQUISITES: 40-2301 Television Arts: Directing

40-3317 Directing and Production: Live Broadcast

Course requires that students serve as the technical/production arm for NEWSBEAT, a twice-weekly newscast produced for and broadcast live throughout the campus of Columbia College. All aspects of the studio production, including directing, audio, camera, switching, graphics, and videotape, will be emphasized and further developed as part of the deadline-oriented, fast-paced learning experience.

4 Credits

Requisites PREREQUISITES: 40-2301 Television Arts: Directing

40-3318 Directing and Production: Special Projects

Advanced class teaches students studio and field production skills in a topics-specific setting. Students gain directing experience in one or more of the following contexts: multiple camera studio production, single camera field directing, remote multi-camera directing, music programming, or specialty television production. The course will culminate in the creation of an advanced-level television program in conjunction with other disciplines and departments. Emphasis is placed upon pre-planning, meeting deadlines, and performance of a wide range of crew duties, including directing.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2301 Television Arts: Directing

40-3321 Advanced Control Room Techniques

Equipment operation course focuses on the Studio A control room, building on the skills gained in the Television Equipment Practicum. Students will spend a significant portion of the class time working with the production switcher and the digital video effects system. Course is an advanced elective in both the Production and Post-Production concentrations.

2 Credits

Requisites PREREQUISITES: 40-2301 Television Arts: Directing

40-3324 Experimental Video Workshop

Advanced-level production course explores experimental video (and mixed media work that utilizes video) as an art form. This will include videotape, digital multimedia, Web art, and other convergences of art and technology. Each student will produce (from conception to post-production) an original, genre-defying digital video program or installation.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-3412A Experimental Production and Editing or 40-3412B Narrative Production and Editing or 40-3412C Documentary Production and Editing

40-3325 Master Workshop Narrative: Directing & Production

In this advanced workshop, students will serve as directors and crew for the Television Department's anthology drama series. Students will work with actors and producers to shoot a half-hour long dramatic program. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2301 Television Arts: Directing and 40-2401 Production and Editing II

40-3327 Fictional Documentary

Advanced video production workshop course explores the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-3412A Experimental Production and Editing or 40-3412B Narrative Production and Editing or 40-3412C Documentary Production and Editing

40-3328 The Documentary Production Team

This course functions as a production company with students developing and producing segments for a single film. The idea for the film is collaboration between the team and Columbia's Critical Encounters initiative. The team decides on division of labor, ownership and general company policies. Additional topics include advanced proposal writing and grant application as well as narration and script writing. Students will produce collateral materials including publicity, study guides and DVD extras. The team is responsible for meeting stringent deliverable guidelines.

3 Credits**Repeatable**

Requisites PREREQUISITES: 40-3412C Documentary Production and Editing

Requirements Permission of Instructor

40-3340 Documenting Social Injustice

Course enables students to become familiar with the range of diversity issues--race, ethnicity, gender, religion, class, etc.--through extensive readings and videos. Social justice education is both a process and a goal and involves students who have a sense of their own agency as well as a sense of social responsibility toward others and society as a whole. Class tours several sites of ethnic art, activism, and social justice. Students work in teams on documenting their impressions and comparing the classroom with the experiential with help from experts in the field.

3 Credits**SS**

Requisites PREREQUISITES: 40-2803 Culture, Race and Media or 40-2302 Production & Editing I or 40-2622 Production and Aesthetics for Television News

40-3402 PostProduction Bootcamp: Avid Techniques

This postproduction course is designed to give students in the Postproduction & Effects concentration an intensive workshop exploring the tools, editing processes and workflow of the Avid editing system. Through a series of demonstrations and editing assignments, students will learn the complete process of finishing a television program, from initial input of materials to the final output of deliverables. The course is specifically meant for students who come from other editing platforms (such as Final Cut Pro) who already have a good baseline for postproduction techniques, but need to launch themselves into Avid-specific tools and techniques.

2 Credits**40-3411 Motion Graphics I**

Course enables students to develop a command of several methods of producing graphics specifically designed for television. Through a series of lectures and assignments, students will produce examples of various forms of television graphics. Planning, storyboarding, and designing images as well as the aesthetic issues of 2-D design for television will be addressed. Students will become competent in designing still images, sequencing images, compositing images, and producing motion graphics for television. The final production of the assignments will be integrated into a program and output to tape.

4 Credits

Requisites PREREQUISITES: 40-2302 Production & Editing I or 24 1020 - Production II or 36-1300 Digital Image Design or 22-1320 Design Lab

40-3412A Experimental Production and Editing

Course is an advanced level production class in which students create an original, individually conceived piece of video art. The course is an introduction to the history of experimental video and video artists, as well as project development, production, and editing techniques that are specific to experimental video. Students learn advanced techniques of shooting and editing including non-traditional camera techniques, audio and microphone techniques, field lighting, graphics and effects integration, and integration of other art media. Students also learn how to develop voice and point of view and are highly encouraged to produce an original work that defies standard television genres and conventions. Editing is accomplished using a non-linear editing workstation.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2100 Television Arts: Writing and 40-2401 Production and Editing II

40-3412B Narrative Production and Editing

Course is an advanced level production class in which students create an original, individually conceived narrative work. Course looks at the various types of narrative genre, as well as project development, production, and editing techniques that are specific to narrative television. Students learn advanced techniques of shooting and editing including camera techniques and setups, audio and microphone techniques, field lighting, narrative story structure, script breakdown techniques, and storyboarding. Students also learn how to develop voice and point-of-view as well as understand how to work within the various narrative contexts. Editing is accomplished using a non-linear editing workstation.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2100 Television Arts: Writing and 40-2401 Production and Editing II

40-3412C Documentary Production and Editing

Course is an advanced level production class in which students create an original, individually conceived documentary

video. Course is an introduction to documentary theory and history, as well as project development, production, and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2100 Television Arts: Writing and 40-2401 Production and Editing II

40-3421 Advanced Post Production Workshop

Course is designed for advanced level post-production students and addresses new technologies and procedures used in professional post environments. Students will use Avid Media Composer to learn advanced editing and effects techniques; project management strategies in a cross-platform environment; and advanced color correction strategies. Course will also include advanced concepts of digital production and broadcast and High Definition TV standards. All footage will be provided by the instructor to achieve class goals.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2302 Production & Editing I and 40-2401 Production and Editing II

40-3422 Motion Graphics II

Course enables students to develop a command of graphic design through compositing images for video and television. Through a series of exercises and experiments with PhotoShop and AfterEffects, students learn methods of translating concepts into motion graphics. Television and movies special effects are deconstructed and analyzed. Motion graphics are translated into Quicktime movies for integration into television, Web, DVD, and film productions.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-3411 Motion Graphics I or 24-4420 Motion Graphics I or 22-3447 Broadcast Design: Introduction

40-3423 Motion Graphics III

Course enables students to develop a command of graphic design and compositing images for integration into television productions. PhotoShop and AfterEffects are used for planning, storyboarding, and designing images. The specific aesthetic issues of 2-D design for television will be addressed. Each project is designed for inclusion into a current television production, i.e., Frequency TV, South Loop, NewsBeat, 600 South, and Out on a Limb. Working with the producers of these shows simulates the process producing motion graphics for clients.

4 Credits

Repeatable**Requisites** PREREQUISITES: 40-3422 Motion Graphics II or 24-4421 Motion Graphics II**40-3424 Advanced Post-Production: Finishing the Television Program**

Course addresses a broad range of advanced post-production techniques necessary to finish a television program. Demands of the current production industry require that an editor knows how to do more than simply edit. As the tools become increasingly sophisticated and powerful, today's editor needs a variety of skills to take advantage of the features found in nonlinear editing systems. Students will finish an online edit of a television program, including graphics, title design, effects compositing, audio mixing, and sweetening.

3 Credits**Repeatable****Requisites** PREREQUISITES: 40-3412**40-3424B Advanced Post-Production: TV Magazine Segment**

Course addresses post-production issues relating to editing short form magazine segments. The student will learn to work with a team, i.e., a producer, a director, and a graphic artist, in a post-production atmosphere. Emphasis will be on producing finished videotape, with content to be determined by the editor client relationship and weekly edit sessions with deadlines. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Classroom time is spent working with your assigned team to edit and review the packages. Critical skills will be developed through in-class critiques with other teams and the instructors. Critique will take place while the student's work is on the non-linear system so that we may take advantage of the non-linear system's unique capabilities for multiple versions of the edit in order to develop an individual style of editing.

4 Credits**Repeatable****Requisites** PREREQUISITES: 40-3411 Motion Graphics I and 40-3412A Experimental Production and Editing or 40-3411 Motion Graphics I
40-3412B Narrative Production and Editing or 40-3411 Motion Graphics I and 40-3412C Documentary Production and Editing**40-3424D Advanced Post-Production: Prime Time**

Course addresses post-production issues relating to editing comedy projects as well as the departmental show. The student will learn to work with a team, i.e., a producer, a director, and a writer, in a post-production atmosphere. Emphasis will be on producing finished videotape, with the content to be determined by the editor client relationship and weekly edit sessions with deadlines. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Classroom time is spent working with your assigned team to edit and review the edit. Critical skills will be developed through in-class critiques. Critique will take place while the student's work is on the non-linear system so that we may take advantage of the non-linear system's unique capabilities for multiple versions of the edit in order to develop individual style of editing.

4 Credits**Repeatable**

Requisites PREREQUISITES: 40-3411 Motion Graphics I and 40-3412A Experimental Production and Editing or 40-3411 Motion Graphics I
40-3412B Narrative Production and Editing or 40-3411 Motion Graphics I and 40-3412C Documentary Production and Editing

40-3424J Advanced Post-Prod:Finishing the TV Program

Course addresses a broad range of advanced post-production techniques necessary to finish a television program. Demands of the current production industry require that an editor knows how to do more than simply “edit.” As the tools become increasingly sophisticated and powerful, today’s editor needs a variety of skills to take advantage of the features found in non-linear editing systems. Students will finish an online edit of a television program, including graphics, title design, effects compositing, audio mixing, and sweetening.

2 Credits**Repeatable**

Requisites PREREQUISITES: 40-3411 Motion Graphics I and 40-3412B Narrative Production and Editing or 40-3412C Documentary Production and Editing

40-3425 Introduction to 3D for Motion Graphics**4 Credits**

Requisites PREREQUISITES: 24-4421 Motion Graphics II or 40-3422 Motion Graphics II

40-3427J Motion Graphics and Color: Correction and Grading

Course goal is to teach students how the use of color through color grading, correction, and vignetting can effect the perception of film and video content. Students will consider these aesthetic concerns while learning to perform color correction and grading of film/video projects using Apple's Color. The course emphasizes creativity and storytelling through manipulating and creating unique visuals that can be applied to later work in motion graphics and final post production.

1 Credits

Requisites PREREQUISITES: 40-3411 Motion Graphics I or 24-4420 Motion Graphics I

40-3428 Motion Graphics: Flash & AfterEffects for TV/Video

Course enables students to develop a command of several methods of producing graphics specifically designed for television and video using Flash and AfterEffects software. Planning, storyboarding, and designing images as well as

the aesthetic issues of 2-D animation for television and video will be addressed. Lectures and in-class assignments will address graphics design, visual storytelling, sequencing images, exporting Flash for television, and video. The final product will be the creation of a project for incorporation into video, Web, or DVD.

4 Credits

Requisites PREREQUISITES: 40-3411 Motion Graphics I

40-3430 ePortfolio for Media Arts

Course will teach students to represent their work most effectively on the Internet using appropriate media combinations. Documentation and portfolio sites become works of their own as they reconstruct and annotate pieces in other media such as performances and installations. Course is for intermediate to advanced students in any media. Previous Web design and construction experience is not required. Experienced Web designers can take their work to the next level, incorporating animation, interactivity, and multiple media.

3 Credits

Repeatable

Requisites PREREQUISITES: 40-3411 Motion Graphics I

Requirements 32 Completed Credit Hour

40-3512 DVD Design and Production I

Course introduces the sciences of storytelling and interface design, along with supporting software, to enable students to achieve a basic level of competency in interactive DVD design. Course emphasizes learning the foundations of professional craftsmanship in authoring interactive productions. The goal of the course is to learn the craft of designing a dynamic interactive experience. Fundamental principles of interface design, graphics, and motion menus in the production of a DVD are addressed using flow charting software as well as PhotoShop, AfterEffects, Final Cut Pro, and DVD Studio Pro. A new set of interdisciplinary skills will be formulated to participate in the rapidly expanding DVD industry.

3 Credits

Requisites PREREQUISITES: 40-2401 Production and Editing II and 40-3411 Motion Graphics I

40-3520 DVD Design & Production II

Course will provide design techniques and strategies. Developing design strategies using cutting-edge DVD authoring software, students will create interactive navigational interfaces for their own films as well as editing reels. In addition, this course will investigate current design trends in the DVD authoring industry. Course will use Final Cut Pro 2.0 in conjunction with DVD Pro and AfterEffects to generate interactive interfaces for DVDs. Course will also cover how to work the audio in DVD authoring, specifically Guilind Surround sound tracks.

4 Credits

Requisites PREREQUISITES: 40-3512 DVD Design and Production I

40-3604 VFX Supervisor Workshop

This course focuses on the Visual Effects (VFX) Supervisor as artistic author of visual effects, a key creative member of a film who manages the preparations and implementation of computer-generated imagery into a live action film.

3 Credits

Requisites PREREQUISITES: 40-3423 Motion Graphics III or 40-2201 The Television Producer

40-3621A Practicum: Producing News: Newsbeat

Course allows advanced students to plan and execute newscasts, learning real-time technical and production skills using professional equipment, creating the live half-hour Newsbeat in cooperation with students in the Journalism Department Practicum 53-3601 A.

6 Credits

Repeatable

Requisites PREREQUISITES: 53-3310 Writing & Reporting TV News and 40-2601 Creating the TV News Package

40-3621B Practicum: Producing News: MetroMinutes

Course allows advanced students to plan and execute newscasts, learning real-time technical and production skills using professional equipment, creating Metro Minutes in cooperation with the Journalism Department Practicum 53-3601B.

4 Credits

Repeatable

Requisites PREREQUISITES: 40-2601 Creating the TV News Package and 53-3310 Writing & Reporting TV News

40-3788 Internship: Television

Course provides advanced students with an internship opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

1-10 Credits

Repeatable

Requisites PREREQUISITES: 40-2788 Television Career Strategies

Requirements 3.0 GPA required and 60 Enrolled Hours and Internship Coord. Perm.

40-3789 Internship: Television

Course provides students with internship opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

1-6 Credits

Repeatable

40-3796 Directed Study - Television

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

40-3798 Independent Project: Television

Course is an independent project designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

1-6 Credits

Repeatable

Requirements Department Permission

40-3820 Writers' Roundtable in LA

Course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 Credits

Repeatable

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2202

Requirements Accept in Sem in LA Prog

40-3821 Pitching Series Concept in LA

Course enables students participating in the L.A. program to have the opportunity to learn and practice the fine art of the pitch, first in the classroom environment and finally to prominent television writers, agents, and producers.

3 Credits

Repeatable

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2202

Requirements Accept in Sem in LA Prog

40-3822 Conceiving & Writing the Show Bible in LA

Course enables students to develop and write a rudimentary show bible for a one-hour program in a genre of their choice. Focus will be on the process of positioning the show for the current market situation.

3 Credits

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2202

Requirements Accept in Sem in LA Prog

40-3823 Analyzing Dramatic Structure

Course enables students to analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 Credits

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2202

Requirements Accept in Sem in LA Prog

40-3824 Analyzing Structure SitCom LA

Course enables students to analyze a variety of situation comedies currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 Credits

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2201 The Television Producer

Requirements Accept in Sem in LA Prog

40-3825 Conceiving and Writing the Situation Comedy Show Bible in LA

Course enables students to develop and write a rudimentary show bible for a situation comedy. Focus will be paid to the process of positioning a show for current market situation.

3 Credits

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2202

Requirements Accept in Sem in LA Prog

40-3880 Internship: TV in LA

Course provides advanced students with an internship opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

0 Credits**Repeatable**

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2202

Requirements Accept in Sem in LA Prog

40-3890 Independent Project: TV in LA

Course is an independent project designed by the student, with the approval of a supervising faculty member, to study an area that is not, at present, available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

0 Credits**Repeatable**

Requisites PREREQUISITES: 40-2201 The Television Producer and 40-2202

Requirements Accept in Sem in LA Prog

Theatre**31-1200 Acting I: Basic Skills**

This course teaches the discipline of acting through physical, vocal, and improvisational exercises. Course uses some text work consisting of short scenes and monologues from plays to teach beginning actors awareness of their own and others' needs on stage. Scenes are not presented during performance weeks. Voice Training for the Actor I is recommended as a concurrent course. Required course for all Theatre majors.

3 Credits**31-1205 Acting I: Scene Study**

Course teaches students to solve beginning acting problems through work on two-person scenes from contemporary plays. Students study acting text for clues to character behavior and motivation fleshed out during the rehearsal process in preparation for performance. Scenes may be presented formally during performance weeks.

3 Credits

Requisites PREREQUISITES: 31-1200 Acting I: Basic Skills COREQUISITES: 31-1300 Voice Training for the Actor I

31-1210 Improvisational Techniques I

Course teaches fundamental improv skills needed for all acting and character work and the basic techniques for becoming an improv actor. Course is taught by faculty who work at Chicago's famed Second City.

3 Credits

Requisites PREREQUISITES: 31-1205 Acting I: Scene Study COREQUISITES: 31-1300 Voice Training for the Actor I and 31-1305 Body Movement for Actors I

31-1300 Voice Training for the Actor I

This course is an introduction to the vocal mechanism used in the production of an effective and flexible voice for the stage. Students will learn fundamentals of breathing, resonance, projection, and articulation. Vocal technique will be applied to readings and presentations of theatre monologues. Students will learn a vocal warm-up, record, memorize, and perform. The theory of voice and speech will be addressed in a text chosen for the course.

3 Credits

31-1305 Body Movement for Actors I

Course focuses on development of proper physicality, stretch, and strength and on activation and direction of energy. Students develop an individual movement voice and understand how to modify it to respond to emotional and physical needs of a character. Acting I: Scene Study is recommended as a concurrent course.

3 Credits

31-1310 Feldenkrais: Awareness through Movement

Course is based on Moshe Feldenkrais Awareness through Movement lessons. Through select breathing and movement sequences, students learn new vocal patterns and make spontaneous acting choices beyond habitual movement. Movement sequences are light and easy and may be accomplished by anyone regardless of age or physical limitations.

3 Credits
Repeatable

31-1350 Speaking Out

This interactive performance based course is a workshop format for exploring the dynamics of communication and the skills necessary to become an effective speaker, influencer, and listener. Students will develop and deliver a variety of types of public presentations with strong emphasis placed on increasing vocal skills, body awareness, presentation and interpersonal skills. Regular presentations, listening, critical thinking, feedback, and group discussion are an integral part of the course. This course fulfills the LAS (Liberal Arts and Sciences) SP (Speech) requirement.

3 Credits
SP

31-1400 Musical Theatre History I

This course is required for Musical Theatre majors in the first semester of their first year. This is the first half of a two-semester course covering development of musical theatre from its roots in opera, operetta, and vaudeville to the revues and musical comedies of the 1920s and 1930s to the emergence of the modern musical in the work of Rodgers and Hammerstein. Students are introduced to shows and songs from each period through readings, recordings, and videos.

2 Credits

31-1405 Musical Theatre History II

This course is a required class for Musical Theatre Performance majors in the second semester of their first year. Course is the second half of a two-semester course continuing study of the history of the musical begun in Musical Theatre I: From the Beginnings to 1945. Instruction covers development of musicals of Rodgers and Hammerstein to the pop-operas and spectacles of the present. Content gives some attention to movie musicals and the introduction of shows and songs from each period through readings, recordings, and videos.

2 Credits
Requisites PREREQUISITES: 31-1400 Musical Theatre History I

31-1410 Voice Training I: Musical Theatre

This course introduces various techniques to aid beginning actors in development and use of their natural voices for the stage. Students practice fundamentals of breathing, resonance, and articulation; learn vocal warm-up in preparation for performance; and study and perform contemporary material.

3 Credits

31-1430 Musical Theatre Dance I

This course is a practical introduction to basic techniques necessary to the Musical Theatre Performance major. Class teaches fundamental dance combinations for performance as in a professional audition. Students are offered a focused approach which will develop the skills necessary to perform basic floor combinations, show improved flexibility and strength in ballet and jazz techniques.

2 Credits

Repeatable

Requisites COREQUISITES: 31-1200 Acting I: Basic Skills

31-1431 Beginning Musical Theatre Tap

This course is a beginning level course designed to develop students' technique, performance, and repertoire within the specialized styles of musical theatre tap necessary for Musical Theatre majors. Each class will include tap terminology, rhythm progressions, and Broadway style tap combinations. Students are offered a focused approach to develop the skills to perform basic floor combinations, improve flexibility, strength, and musicality. Students will also be introduced to tap dance combinations and procedures representative of a professional musical theatre audition.

2 Credits

Repeatable

Requisites PREREQUISITES: 31-1430 Musical Theatre Dance I

31-1435 Musical Theatre Dance for the Singer/Actor

This course is an introductory level class which focuses on the terminology and basic dance techniques necessary to the Musical Theatre Performance major. Understanding and executing basic dance terminology will be the focus of this class along with attention to proper nutrition and injury prevention. Students will have the opportunity to build a vocabulary of dance terms and apply them in basic floor combinations representative of a variety of musical theatre dance styles. Each class session will also include strengthening exercises which will allow students to improve flexibility, conditioning and technique in ballet, jazz and tap.

2 Credits

Repeatable

Requisites COREQUISITES: 31-1400 Musical Theatre History I and 31-1200 Acting I: Basic Skills

31-1500 Prod Tech: Crew

This course requires that students work as backstage crew for Theatre Department productions. Students gain understanding of behind-the-scenes labor that supports on-stage performance. Participants also get the opportunity to observe nuance and change in live performance as it occurs over several performances. Time is required outside of class.

2 Credits

31-1505 Prod Tech: Stagecraft

This course introduces students, through lecture and hands-on experience, to fundamentals of costume construction, scenery construction and design, and technical aspects of stage lighting.

2 Credits

31-1510 Drafting for Theatre

This course introduces mechanical drawing techniques as applied to the performing arts. Students learn to create clear, accurate drawings to be used for the design and construction of scenery, and the preparation and implementation of a lighting design. Course is recommended for those interested in the visual design elements of performing arts and is a prerequisite for all theatre design courses.

3 Credits

31-1515 Rendering Techniques

Course introduces figure drawing, color, light and shadow, and a variety of rendering materials and techniques. Coursework focuses on rendering of costumes, stage lighting effects, and sets. This is a prerequisite for all costume, lighting, and set design courses.

3 Credits

Requisites PREREQUISITES: 31-1510 Drafting for Theatre

31-1520 Lighting Technologies

Basic skills course addresses primary information for those interested in the art of stage lighting. Instruction includes purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

3 Credits

Requisites COREQUISITES: 31-1510 Drafting for Theatre

31-1525 Costume Construction I

Course provides introduction to Costume Shop techniques and procedures. Through assigned projects, students learn basic machine and hand-sewing techniques, pattern development with special emphasis on drafting and draping, and all aspects of costume building from rendering to finished project. Content provides overview of related subjects such as millinery, costume props, and formal wear.

3 Credits

31-1530 Intro to Set Construction

This course introduces set construction in the Classic and New Studio Theatres utilizing the component pieces of the available studio kits. Students work with reading and interpreting ground plans, designing and assembling simple sets, and analyzing the construction of sets both on campus and in the professional world. Basics of studio lighting and sound systems are covered.

3 Credits

31-1599 Directed Study: Crew

This course provides an opportunity for students to earn credit and satisfy their departmental crew requirement by serving as running crew on faculty and student directed workshops. Not only are crew positions essential to mounting theatre performances, they can serve as important opportunities to learn how different elements are integrated into a theatrical whole and how a production can change from performance to performance. Students earn one hour of crew credit for serving as running crew on any workshop production.

1-6 Credits

Repeatable

31-1600 Intro to Design for the Stage

This course allows students to gain a better understanding of theatrical design as a whole and learn terminology and principles basic to all aspects of theatrical design. Students explore theatrical design through selected readings and individual and group projects. Course is a prerequisite for all theatre design courses and is a recommended general introduction to production process for all Theatre majors. Course requires no special vocabulary, experience, or art skills.

3 Credits

31-1605 Stage Make-up I

Course focuses on communicating character to audience through makeup. Students learn basics of stage makeup, including aging techniques, character analysis, corrective makeup, use of color, use of simple modeling materials, crepe hair, and beginning special effects. Students work as makeup crew for at least one main season show.

3 Credits

31-1650 Site Specific Design and Performance

Students will have the opportunity to study, explore, experiment and develop site specific art directly in response to locations on the school campus that the group decides they want to alter, transform and transport.

3 Credits

31-1655 Beginning Puppetry

Course teaches students to construct a variety of puppets and their environments, using various materials. The class will offer an overview of puppetry, hands-on demonstrations, and performance and puppet creation workshops. Students will create original performances exploring the intersection of movement, sound, text and puppetry. Course will specifically teach Shadow and Rod puppetry.

3 Credits

31-1700 Director's Tool Kit

Course asks Directing majors to begin to consider the tools needed to become successful directors, by exploring acting exercises, talking and listening to advanced and professional directors, seeing and analyzing productions, and reflecting on their own experiences.

2 Credits

Requisites PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1600 Intro to Design for the Stage
COREQUISITES: 31-2120 Text Analysis

31-2100 Theatre History & Inquiry

This course examines theatre history through active research and inquiry into selected periods and genres of theatre. After reading and discussing a script, students will research primary and secondary sources to place the work in its artistic and cultural context. A short presentation of the research will follow. Then, students will develop a thesis and

develop that idea through writing, performance, and/or visual presentation.

3 Credits

Requisites PREREQUISITES: 52-1151 Writing and Rhetoric I and 31-1200 Acting I: Basic Skills or 52-1152 Writing and Rhetoric II and 31-1200 Acting I: Basic Skills

31-2120 Text Analysis

This course studies different methodologies of script analysis to help students develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theatre. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

3 Credits

WI

Requisites PREREQUISITES: 31-1200 Acting I: Basic Skills and 52-1152 Writing and Rhetoric II

31-2190 Context for Comedy

Course requires that students follow and discuss current events and other topics that provide fodder for political and social satire. Course provides impetus for students of comedy to delve deeply into political and social issues and to explore their personal response as a preparation for the creation of satirical work.

2 Credits

Requisites CONCURRENT:

31-2390 Physical and Vocal Training for Comedy and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-3190 History and Analysis of Modern Comedy and 31-3890 Writing Comic Scenes and 31-3295 Creating Scenes through Improvisation

Requirements Department Permission

31-2200 Acting II: Adv Sc Study

Course further develops students' knowledge of basic dramatic scene structure, exploring more difficult two-person scenes and focusing on specific, individual acting problems. Scenes are presented formally during performance weeks. Concurrent enrollment in Voice Training for the Actor II is recommended.

3 Credits

Requisites PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1300 Voice Training for the Actor I
COREQUISITES: 31-1305 Body Movement for Actors I

31-2201 Acting II: Adv Sc Study M-T

This course, a continuation of Acting I: Scene Study, requires the musical theatre student to apply his/her knowledge of basic dramatic scene structure to material from the musical theatre repertoire. It will focus specifically on the acting challenges particular to the musical theatre form, with emphasis on deepening character relationships and objectives through dialogue, song, and staging. Scenes will be presented formally during performance week.

3 Credits

Requisites PREREQUISITES:

31-1430 Musical Theatre Dance I and 31-1205 Acting I: Scene Study and 32-1110 Aural Skills I and 32-1120 Theory I COREQUISITES: 32-1540 Fundamentals of Musical Theater Singing

31-2205 Acting II: Char & Ens

Course helps students develop several different characters through work on scenes requiring an ensemble style among actors on stage. Instruction focuses on stage concentration in the give-and-take situation of three or more actors on stage at the same time. Large cast scenes are presented during performance weeks. Concurrent enrollment in Body Movement II or Stage Combat I is recommended.

3 Credits

Requisites PREREQUISITES: 31-1210 Improvisational Techniques I and 31-2200 Acting II: Adv Sc Study and 31-2300 Voice Training for the Actor II or 31-1210 Improvisational Techniques I and 31-2201 Acting II: Adv Sc Study M-T and 31-2300 Voice Training for the Actor II COREQUISITES: 31-2120 Text Analysis

31-2210 Improv Tech II

Course bridges the gap between improvised and scripted work by focusing on an approach to acting through improvisation. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 Credits

Requisites PREREQUISITES: 31-1210 Improvisational Techniques I

31-2211 Improv Tech III

Course bridges the gap between improvised and scripted work by focusing on an approach to acting through improvisation. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 Credits

Requisites PREREQUISITES: 31-2210 Improv Tech II

31-2271 Puppet Workshop: Toy Theatre

This course will introduce students to the rudiments of puppetry through the lens of toy theatre. Working from a basic model, students will design and build their own toy theatres and execute simple performances to animate them. Students will explore how design elements of scale and environment can be used to generate action and conflict in a microcosmic theatre.

1 Credits

Requisites PREREQUISITES: 31-1200 Acting I: Basic Skills and 31-1600 Intro to Design for the Stage

31-2300 Voice Training for the Actor II

Course is a continuation of Voice Training for the Actor I. A more proficient use of the techniques for respiration, phonation, resonance, projection and articulation are explored. Skills in pronunciation and variety and expression are introduced. Technical knowledge is demonstrated in contemporary and classical monologues from theatrical repertoire. Students learn a vocal warm-up, record, memorize and perform. An extended study of voice and speech for the stage is addressed in a text chosen for the course.

3 Credits

Requisites PREREQUISITES: 31-1200 Acting I: Basic Skills and 31-1300 Voice Training for the Actor I

31-2305 Body Movement for Actors II

Course continues study of Body Movement for Actors I. Students use their more conscious, able body to develop characterization. Acting II: Character and Ensemble is recommended as a concurrent course with Body Movement for the Actor II.

3 Credits**Repeatable**

Requisites PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1305 Body Movement for Actors I

31-2315 Stage Combat I

Beginning course teaches how to create the illusion of violence for stage and screen including basic instruction in Unarmed (feet, fists, slaps, punches, kicks, falls, and rolls) and Rapier and Dagger (Parries, cuts, thrusts and more!). The emphasis is on safe and realistic violence for the stage. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week.

3 Credits

Requisites PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1305 Body Movement for Actors I

31-2316 Stage Combat II

Course offers continued study of safe and realistic violence for the stage and screen. The emphasis is on Advanced Unarmed and Rapier and Dagger; new weapon skill- Broadsword added. Midterm scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors and the British Academy of Stage and Screen Combat will be integrated into the final performances

3 Credits**31-2325 Accents and Dialects**

This course asks students to examine and practice the 10 most commonly used English and foreign language dialects encountered in English-speaking theatre. Content emphasizes technical aspects of dialect, such as vowel and consonant pronunciation, lilt, rhythm, and vocabulary, and how they affect a theatrical character's personality.

3 Credits**Repeatable**

Requisites PREREQUISITES: 31-1300 Voice Training for the Actor I

31-2370 Physical Comedy Workshop

Course offers opportunity for performing arts students to explore and develop their personal approach to physical comedy through exposure to a variety of comedy styles and techniques with an emphasis on continuous creation, rehearsal, and performance followed by analysis.

1 Credits

Requisites PREREQUISITES: 31-1200 Acting I: Basic Skills and 31-1305 Body Movement for Actors I

31-2372 Basic Viewpoints Workshop

This course examines Viewpoints, a movement philosophy that explores the issues of time and space. In theatre, it allows a group of actors to function spontaneously and intuitively; to generate bold new work quickly by developing flexibility, articulation, and strength in movement; and to use writing and other resources as steps to creativity. Students will learn the vocabulary and basic theory by applying Viewpoints to creating new compositions as well as using them with existing theatrical texts.

1 Credits

Requisites PREREQUISITES: 31-2200 Acting II: Adv Sc Study or 31-2700 Directing I

31-2373J Meisner Technique Workshop

Technique workshop course focuses on an approach to acting through the work of Sanford Meisner. Three-week immersion course will use repetition exercises, activity exercises, and scene work to develop the actor's ability to simultaneously be in the moment with other actors, his/her environment and the text.

2 Credits

Requisites PREREQUISITES: 31-2200 Acting II: Adv Sc Study

31-2390 Physical and Vocal Training for Comedy

Course asks students to participate in an active physical and vocal warm-up while learning techniques of physical comedy and expanding the range of vocal production. Topics such as clowning, slapstick, mask work, accents, and dialects are covered actively in classroom exercises.

2 Credits

Requisites CONCURRENT: 31-3290 Acting III: Sketch and Theatrical Comedy and 31-2190 Context for Comedy and 31-3190 History and Analysis of Modern Comedy and 31-3890 Writing Comic Scenes and 31-3295 Creating Scenes through Improvisation

Requirements Department Permission

31-2400 Musical Theatre II: Scenes and Songs

This course in acting for the musical theatre concentrates on spoken and musical scene work, excluding choral numbers and dancing. Students research and learn two-person and small-group scenes from the basic repertory of American musical theatre with emphasis on extending characterization from spoken dialogue into song. Class is available to Theatre, Music, and Dance majors. Course is required for Musical Theatre Performance majors. Students perform scenes and songs during performance weeks.

3 Credits

Requisites PREREQUISITES: 31-2201 Acting II: Adv Sc Study M-T and 31-1200 Acting I: Basic Skills and 31-1205 Acting I: Scene Study and 32-1110 Aural Skills I and 32-1120 Theory I and 32-1540 Fundamentals of Musical Theater Singing and 31-1430 Musical Theatre Dance I and 31-1400 Musical Theatre History I and 31-1405 Musical Theatre History II and 32-2511 Techniques in Singing I CONCURRENT: 31-2120 Text Analysis

31-2430 Musical Theatre Dance II

This continuing course extends the technical skills needed by the musical theatre performer. Students are challenged with more complicated material, and greater demands are placed on speed of learning. Significant attention is paid to audition practices and professional discipline.

2 Credits

Repeatable

Requisites PREREQUISITES: 31-1430 Musical Theatre Dance I

31-2431 Intermediate Musical Theatre Tap

Intermediate level course develops students' technique, performance, and repertoire within the specialized styles of musical theatre tap. Course is a logical progression from beginning Musical Theatre dance classes. Each class will include tap terminology, rhythm progressions, Broadway style tap combinations, and mock auditions. Emphasis will be placed on speed of learning for audition purposes. Students are offered a focused approach and benefit from studying the specific styles of musical theatre tap exclusively in one course.

2 Credits

Repeatable

Requisites PREREQUISITES: 31-1431 Beginning Musical Theatre Tap

31-2435J Topics in Musical Theatre Dance

This course requires that students study specialized dance techniques, or the work of specific choreographers, to improve their practice and understanding of musical theatre dance. This rotating series of workshops will broaden the students' knowledge of musical theatre dance, and deepen their ability to apply basic techniques toward learning specialized dance skills or styles. There will be an emphasis on injury prevention and the connection between anatomy and specific techniques or styles.

1 Credits

Repeatable

Requisites PREREQUISITES: 31-1430 Musical Theatre Dance I

31-2510 Advanced Set Construction

This course is an advanced examination of set construction, emphasizing the procedures for construction of large, intricate theatrical sets. Students will learn to use more advanced shop tools and materials to construct scenic elements such as platforms and flats. The assembly of complex sets will be covered, both in terms of structure and set dressing. Students will be introduced to the terminology of theatrical architecture and mechanics. Safety and long-term health issues will be discussed, with the goal of training students to protect their health in the workplace. This course is for sophomore to junior level scenic designers and theatre technicians.

3 Credits

Repeatable

Requisites PREREQUISITES: 31-1530 Intro to Set Construction

31-2511 Scenic Model Making for Theatre

Course introduces students to scenic modeling techniques, including: skills for developing set designs through the use of the experimental model, the transfer of two-dimensional drafting into three dimensional model form, and finishing techniques for a presentation model. Course is recommended for those interested in the visual design elements of the performing arts and is a prerequisite for set design classes.

2 Credits

Repeatable

Requisites PREREQUISITES: 31-1510 Drafting for Theatre and 31-1600 Intro to Design for the Stage

31-2515 Scene Painting

Course is an introduction to and practical application of processes, materials, and techniques used in painting theatrical scenery. Students study color theory, the inter-relationship of additive and subtractive mixing, and the manipulation of two-dimensional space through the use of form and color.

3 Credits

Requisites PREREQUISITES: 31-1510 Drafting for Theatre and 31-1515 Rendering Techniques and 31-1600 Intro to Design for the Stage

31-2521 AutoCAD for the Performing Arts

Course provides students with a thorough introduction to computer aided design with a focus on theatrical uses for AutoCAD. With hands on exercises, assignments, and projects students will gain the capacity to create and distribute industry standard (USITT) theatrical drawings that mimic hand drafting. This course is recommended for scenic designers.

3 Credits

Repeatable

Requisites PREREQUISITES: 31-1600 Intro to Design for the Stage

31-2522 VectorWorks for the Performing Arts

This course provides students with a thorough introduction into computer aided design with a focus on theatrical uses for VectorWorks. By using hands-on exercises, assignments, and projects, students will gain the capacity to create and distribute industry standard (USITT) theatrical drawings and light plots. The student will learn basic drawing tools and

techniques for completing theatrical drawings and light plots. The course will cover page layout and printing techniques. This course is recommended for lighting designers. Student access to the computer lab is available to complete assignments outside of class.

3 Credits

Requisites PREREQUISITES: 31-1510 Drafting for Theatre and 35-1100 Foundations of Computer Applications or 31-1510 Drafting for Theatre and 35-1110 Fluency in Information Technology

31-2526 Costume Construction II

Guided independent study course focuses on advanced patterning and construction techniques. Prospective projects include development of costume from rendering through finished product for main stage show; pattern development from a historical piece; draped patterning and construction from historical source; and corset construction and tailoring. Students are required to complete at least three independent projects.

3 Credits

Requisites PREREQUISITES: 31-1525 Costume Construction I

31-2530 Stage Management

Advanced workshop course requires that students stage-manage or assist in stage-managing main season productions, developing the skills and techniques required in overseeing, rehearsing, and running a show.

4 Credits

Requisites PREREQUISITES: 31-1600 Intro to Design for the Stage

31-2610 Set Design

Course teaches methods of approaching, developing, and completing set designs through detailed study encompassing scenic history, research, styles, and techniques. By designing several simple theoretical projects, students develop and expand skills and knowledge of artistic and technical demands of professional set designing. Design Studio must be taken concurrently with Set Design.

2 Credits

Requisites PREREQUISITES: 31-1510 Drafting for Theatre and 31-1515 Rendering Techniques and 31-1530 Intro to Set Construction and 31-1600 Intro to Design for the Stage and 31-2677 Design Studio and 31-2511 Scenic Model Making for Theatre

31-2615 Costume Design

Course begins to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demonstrate an ability to formulate and clearly render a well-researched costume design.

2 Credits

Requisites PREREQUISITES:

31-1510 Drafting for Theatre and 31-1515 Rendering Techniques and 31-1525 Costume Construction I and 31-1600 Intro to Design for the Stage CONCURRENT: 31-2677 Design Studio

31-2620 Lighting Design

This course expands the basic mechanical and design principles presented in Lighting Technology to meet student's individual artistic expression in the field of lighting design for theatre.

2 Credits

Requisites PREREQUISITES: 31-1510 Drafting for Theatre and 31-1520 Lighting Technologies and 31-1600 Intro to Design for the Stage CONCURRENT: 31-3621 Lighting Design Lab

31-2670 Experience in Sound for the Theatre

This course is an introduction to theatre sound design for those with little or no prior experience in sound/music work. Students will explore the nature of acoustic phenomena and perception, discovering the dramatic potential and relationships of sound to image, text, and movement in their practical applications. While the use of live sound will be touched upon, the main emphasis will be on electronically reproduced sound.

1 Credits

31-2677 Design Studio

Elective course is for anyone interested in developing rendering skills used in design for stage. Studio course is structured for faculty members of design to participate as advisors. Assignments respond to students' varying skill levels. Students furnish art supplies. Concurrent enrollment in this class required for all students enrolled in costume design, set design, and advanced lighting design.

1 Credits

Repeatable

Requisites CONCURRENT: 31-2610 Set Design or 31-2615 Costume Design

31-2700 Directing I

Course focuses on process through which one approaches a play from a directorial point of view. Students read and discuss six plays and direct scenes from three of them. One play is presented during performance week. Students write an analysis of the play from which the final scene is taken.

3 Credits

Requisites PREREQUISITES:

31-1205 Acting I: Scene Study and 31-1300 Voice Training for the Actor I and 31-1305 Body Movement for Actors I and 31-1500 Prod Tech: Crew and 31-1505 Prod Tech: Stagecraft and 31-2120 Text Analysis

31-2800 Playwriting Workshop I

Course introduces basic techniques of structure and dialogue in playwriting. Written exercises are submitted and discussed to identify dramatic events. Students initiate development of a one-act play or the first act of a three-act play.

4 Credits

Requisites PREREQUISITES: 31-1200 Acting I: Basic Skills and 52-1151 Writing and Rhetoric I

31-2805 Playwriting Process: Outreach and Inreach Through Revision

Course provides playwriting practice for writers interested in the intersection of individual expression and community arts. Students will develop original work by combining community arts techniques with their personal writing process. Community arts approaches will be learned through the revision of scripts developed through service learning projects. Students will read, discuss and revise to explore the processes through which the scripts were originally created and the audiences for whom performances are intended. Writing will be both individual and collaborative.

3 Credits

Requisites PREREQUISITES: 31-2800 Playwriting Workshop I or 31-2700 Directing I

31-2900 Cold Readings

Course gives students practical experience with cold readings of scripted material in a classroom environment. Cold readings are used both in school and professional audition situations to cast actors in roles. Actors learn techniques that best help them in a cold reading situation. Plays are assigned reading each week.

2 Credits

Requisites PREREQUISITES:

31-1205 Acting I: Scene Study and 31-1300 Voice Training for the Actor I and 31-1305 Body Movement for Actors I and 31-2120 Text Analysis

31-2910J Auditioning for Improvisation

Course will cover the basics of professional conduct and preparation to audition for Second City and other improvisationally oriented audition situations.

1 Credits

Requisites PREREQUISITES: 31-1210 Improvisational Techniques I

31-2940 Musical Theatre Audition Workshop

This workshop is specifically for students who plan to regularly audition for musical theatre, and will focus primarily on the singing portion of auditions. We will discuss how to create a well-rounded audition book, select and prepare audition song cuts, communicate with accompanists, and tailor auditions to specific shows/roles.

1 Credits

31-2950 Teaching Practicum

This course will engage students in the theory and practice of teaching theatre to youth. The class meets twice a week. Students will spend one class studying teaching fundamentals: classroom management, curriculum development, lesson planning, and assessment as they relate to teaching performance skills. The other class will be spent in practice in a youth theatre program in the Chicago area. Students will teach and observe each other's teaching in an established, ongoing youth arts program.

3 Credits

Requisites PREREQUISITES: 31-1305 Body Movement for Actors I and 31-2200 Acting II: Adv Sc Study and 31-1210 Improvisational Techniques I

31-2960 Creating Performance Seminar

This course requires that students form a performance ensemble that will develop, rehearse, and perform an original piece of theatre. The ensemble will include writing, design, directing, production, and acting members. Each will work as a specialist within their area of concentration, but also as an ensemble member who will seek and give input outside the area of their growing expertise. Students will explore collaborative models appropriate to the involvement required at different stages of creative and practical performance development. Where practical, the ensemble will collaborate with another group in a service learning and/or interdisciplinary environment.

3 Credits

Repeatable

Requirements Permission of Instructor

31-2965J Drama Facilitation

This course will provide the student with the core principles and practices of facilitating groups learning drama and the opportunity for practical application of workshop facilitation theory and skills in preparation for doing work in Theatre in Education. T.I.E. uses theatre and drama techniques to provide a unique and creative educational experience for public school students, hospital patients, groups with disabilities, and other specialized groups, which can be adapted to many learning environments. Along with workshops using games and improvisation skills, students will learn how to identify themes or important issues among groups and develop auxiliary materials for further use of the group or classroom.

2 Credits

Repeatable

31-2970 Introduction to Theatre in Chicago

This course requires that students attend three theatre productions in Chicago and discuss productions with some of the artists who created them. Students discuss theatre in Chicago with other leaders in the profession, including administrators, producers, and critics.

1 Credits

Requisites PREREQUISITES: 31-1205 Acting I: Scene Study

31-2972 Voice Over Workshop

Workshop course explores the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette with a voice over professional.

1 Credits

Requisites PREREQUISITES: 31-2209 and 31-2300 Voice Training for the Actor II

31-2972J Voice Over Workshop

Workshop course will explore the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette, with a voice over professional.

1 Credits

Requisites PREREQUISITES: 31-2300 Voice Training for the Actor II and 31-2209

31-2973 Monologue Workshop

Workshop course will consist of practical coaching sessions aimed at giving the individual student the means to achieve two presentable audition monologues. Students will approach a two-minute monologue as they would a scene: finding objectives, choosing tactics, and scoring beat changes. Students will also learn basic audition protocol.

1 Credits

Repeatable

Requisites PREREQUISITES: 31-1205 Acting I: Scene Study and 31-1300 Voice Training for the Actor I and 31-1305 Body Movement for Actors I

31-2990 International Theatre Workshop

This course provides Theatre majors with the opportunity to study contemporary techniques and practices in international theatre making through exposure to international theatre artists. This summer workshop will run two weeks, 6 hours per day, providing an immersion in the work of a particular international theatre artist. Participation in the International Theatre Workshop is open to all Theatre majors.

1 Credits

Repeatable

Requisites PREREQUISITES: 31-1200 Acting I: Basic Skills and 31-1600 Intro to Design for the Stage

31-2990J International Theatre Workshop: London, England

One-week international theatre workshop course in London, England, is in collaboration with the London International School of Performing Arts (LISPA). Participants will receive a practical introduction to the Lecoq technique of creating performance, and attend performances at the London International Festival of Mime and Physical Theatre.

1 Credits

31-2999 Directed Study: Theatre

Course consists of learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 Credits

31-3120 Performance Theory

3 Credits

Requisites PREREQUISITES: 31-2205 Acting II: Char & Ens 31-2100 Theatre History & Inquiry 31-2120 Text Analysis

31-3125 Dramaturgy

This course provides an overview of the art and craft of dramaturgy in the contemporary theatre. Through individual and group projects, students examine the role the dramaturg plays in developing production concepts, conducting production research, choosing translations, and developing adaptations of literature for performance. Students will also consider how the dramaturg functions within a theatrical organization to assist in season selection, audience education, and audience development.

3 Credits

Requisites PREREQUISITES: 31-2100 Theatre History & Inquiry and 31-2120 Text Analysis

31-3160 Period Styles for Theatrical Design

Course will familiarize students of theatrical design and directing with the prevalent visual movements in art, architecture, fashion and decorative arts. It will integrate these diverse elements to create a knowledge of the cultural life of each period discussed. The course will focus primarily on Western art movements but also select topics from Asia, Africa, and South America. Lecture, research, and field trips utilizing Chicago's architecture and cultural institutions will aid students in the development of their visual vocabulary.

3 Credits

Requisites PREREQUISITES: 31-1600 Intro to Design for the Stage and 31-2100 Theatre History & Inquiry

31-3165 Period Styles for Theatrical Design II

Course is a continuation of the topics discussed in Period Styles for Theatrical Design I.

3 Credits

Requisites PREREQUISITES: 31-3160 Period Styles for Theatrical Design

31-3190 History and Analysis of Modern Comedy

Course is an overview of the history of modern comedy from its roots in ancient Greece and Rome to the present day. Through lectures, readings, audio and video recordings, the course will look at comic traditions including Commedia dell'Arte, Shakespearean comedy, Restoration farce, burlesque, clowning, vaudeville, cabaret, slapstick, stand-up, and situation comedy. Special emphasis will be placed on satire and the development of the revue form.

3 Credits

Requisites CONCURRENT: and : 31-2190 Context for Comedy and 31-3890 Writing Comic Scenes and 31-3295 Creating Scenes through Improvisation and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-2390 Physical and Vocal Training for Comedy

Requirements Department Permission

31-3200 Acting III: Acting & Performing

Diagnostic class concentrates on expanding character and style range of student according to individual need. Lectures, discussions, and improvisation workshops concentrate on building a character and on the playing of subtext. Pairs of new audition pieces are learned and performed, as are short two-person and ensemble scenes. Other Acting III Styles classes may be taken concurrently.

4 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-2120 Text Analysis 31-2205 Acting II: Char & Ens 31-2300 Voice Training for the Actor II

31-3202 Acting III: The Greeks

Scene study class concentrates on tragedies and comedies of ancient Greek playwrights. Dramatic and choral scenes are studied and presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3204 Acting III: Shakes. I

Course involves in-depth text analysis and verse work from Shakespeare's First Folio with goal toward performance. Students engage in monologue and scene study work designed to help the actor find Shakespeare's clues about character and performance in the text. Scenes are presented during performance weeks. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3206 Acting III: Shakes. II

Scene study and monologue class involves further work from Shakespeare's First Folio. Study focuses on rehearsing text and finding clues about character, blocking, and motivations, then transferring them into performance. Students present scenes during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-3204 Acting III: Shakes. I

31-3208 Acting III: Moliere and Restoration

Class explores the plays of Moliere and the Restoration using devices of the Commedia dell'Arte and other techniques and exercises that serve to enhance actor's understanding of a presentational style. Through scene work and projects performed during performance week, students develop a strong sense of what makes these plays so timely and funny. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3210 Acting III: Chekov

Course studies scenes by late 19th century Russian dramatist, which are presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3212 Acting III: Shaw, Wilde & Coward

Course studies lives and backgrounds of playwrights in relation to their place in theatre history. Important plays from the canon are read and discussed. Monologues, two-person, and ensemble scenes are studied and presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3214 Acting III: Brecht

Course studies 20th century German playwright and his style of epic theatre. Students present scenes from his plays during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3216 Acting III: Pinter and Albee

Scene study course examines the major works of these 20th century playwrights. Scenes are rehearsed in both of these acting styles and presented during performance weeks. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3218 Acting III: Farce/Absurd

Scene study and monologue class explores plays by Samuel Beckett and Eugene Ionesco and by inheritors of their tradition: Tom Stoppard, Christopher Durang, and others. Scenes presented during performance week. Other Acting III: Styles may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3220 Acting III: Irish Theatre

Course focuses on plays written by Yeats, Synge, O'Casey, and other Irish playwrights of the late 19th and 20th centuries. Students work on monologues, two-person scenes, and ensemble scenes that are presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3222 Acting III: Contemp. Brit.

Course is a scene study and monologue examination of the work of Stoppard, Hare, Brenton, Gems, Churchill, and

Edgar. Scenes from these playwrights' works are presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3224 Acting III: Afr-Amer I

Scene study and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3225 Acting III: Afr-Amer II

Scene studies and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during performance week. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3226 Acting III: Latino Theatre

This course gives brief history and overview of Latino theatre in the U.S. as a group students read six to eight plays by Latino authors and discuss their significance in contemporary American theatre. Class members choose scenes from readings, rehearse them, and present them during performance week. Other Acting III Styles may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3227 Acting III: Women Playwrights

This course studies the lives and backgrounds of women playwrights in relation to their place in theatre and society. Students work on monologues, two-person, and ensemble scenes that are presented during performance weeks.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3228 Acting III: Physical Theatre I

Course explores creation and development of collaboratively generated performance. Students receive individual and small-group assignments to create short performance pieces through movement, image, sound, character, and object use for class discussion and development. Goal is to create an ensemble performance work presented at semester's end. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3231 Acting III: Solo Performance

This advanced acting course requires that students use various writing exercises to experiment with generating their own written material, whether it be autobiographical, character driven, or a literary adaptation. They will learn how to present their personal work in monologue form with the focus on culminating in one five minute solo performance piece, to be presented during Performance Week. Students will also be exposed to the work of various contemporary solo performance artists. There will be some journal writing as well as weekly writing assignments.

3 Credits

Requisites PREREQUISITES: 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II and 31-2120 Text Analysis

31-3232 Acting III:Comedy Workshop I

Course requires that students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3233 Acting III:Comedy Workshop II

Course requires that students write and perform their own Second City-style comedy revue with occasional lunch hour

performances throughout semester. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3234 Acting III: Camera Techniques

This course requires that Theatre majors act in front of a camera that is directed by Television majors. Acting students develop understanding of differences between acting on stage and acting on camera. Students do interviews, monologues, and scenes, all captured on videotape. Other Acting III: Styles classes may be taken concurrently.

3 Credits

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3240 Acting IV

Advanced scene study course concentrates on expanding character and style ranges of students according to their individual needs. Monologues, two-person scenes, and ensemble scenes are presented during performance weeks.

3 Credits

Requisites PREREQUISITES: 31-3200 Acting III: Acting & Performing and 31-2300 Voice Training for the Actor II and 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2305 Body Movement for Actors II or 31-2205 Acting II: Char & Ens and 31-2305 Body Movement for Actors II and 31-2120 Text Analysis and 31-3202 Acting III: The Greeks and 31-2300 Voice Training for the Actor II or 31-2205 Acting II: Char & Ens COREQUISITES: 31-3300 Voice Training for the Actor III and 31-3305 Singing for the Actor I
Requirements Permission of Instructor

31-3290 Acting III: Sketch and Theatrical Comedy

Monologue and scene study course looks at techniques specific to acting comic texts with special emphasis on sketch, revue, and 20th century American theatrical comedy. Course will conclude with a final performance of previously scripted material.

3 Credits

Requisites CONCURRENT:

31-2390 Physical and Vocal Training for Comedy and 31-2190 Context for Comedy and 31-3190 History and Analysis of Modern Comedy and 31-3890 Writing Comic Scenes and 31-3295 Creating Scenes through Improvisation

Requirements Department Permission

31-3295 Creating Scenes through Improvisation

Course requires that students work in small groups and as an ensemble to experience the process of creating scenes through improvisation both through pre-planning and spot improvisation. Concepts include relationship, character, status, objectives, scenic structure, beats, and editing. The class will culminate in a fully improvised performance.

3 Credits

Requisites CONCURRENT: 31-2390 Physical and Vocal Training for Comedy and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-2190 Context for Comedy and 31-3890 Writing Comic Scenes and 31-3190 History and Analysis of Modern Comedy

31-2390 Physical and Vocal Training for Comedy and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-2190 Context for Comedy and 31-3890 Writing Comic Scenes and 31-3190 History and Analysis of Modern Comedy

Requirements Department Permission

31-3300 Voice Training for the Actor III

This course is a continuation of Voice Training for the Actor I and II in which students develop an effective and flexible voice for the stage. Students will function at an advanced level in the use of vocal techniques including: diaphragmatic breathing and breath support, phonation, resonance, projection, articulation, pronunciation, variety and expression. Emphasis will be placed on assessing skills and applying appropriate exercises to encourage advancement in each area. Vocal techniques will be explored through various approaches based primarily in the methods of Cicely Berry, Kristin Linklater, and Patsy Rodenburg. Students will learn a vocal warm-up, record, memorize, and perform. Students will present a vocal ensemble performance for critique by the chair and faculty of the Theatre Department at the end of the term.

3 Credits

Repeatable

Requisites PREREQUISITES: 31-2120 Text Analysis and 31-2200 Acting II: Adv Sc Study and 31-2300 Voice Training for the Actor II

31-3305 Singing for the Actor I

Course focuses on proper techniques for breathing, projection, voice placement, and articulation taught through singing. Instruction emphasizes text interpretation and characterization in song. This is not a class that teaches the actor to be a singer, but a class that teaches singing technique to broaden the actor's spoken vocal range. Course instruction makes actors more comfortable with singing as part of their acting equipment. Students give public performance at semester end. Course is required for all students with an Acting concentration.

3 Credits

Requisites PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2300 Voice Training for the Actor II

31-3310 Singing for the Actor II

Course, a continuation of 31-3305 Singing for the Actor I, further develops vocal techniques and interpretive study of songs. Students give a final performance at semester end.

3 Credits

Repeatable

Requisites PREREQUISITES: 31-3305 Singing for the Actor I

31-3315 Stage Combat III

Course offers continued instruction in creating the illusion of violence for the stage and screen, including Sword & Shield, Knife, Small Sword, Quarterstaff, and Single Sword (Hollywood styles). Mid-term scenes will be performed in the classroom. Final scenes will be performed on the main stage during Performance Week. Adjudication of Skills Proficiency by a Fight Master of the Society of American Fight Directors will be integrated into the final performances.

3 Credits

Repeatable

Requisites PREREQUISITES: 31-2316 Stage Combat II

31-3320 Viewpoints: Approach, Vocabulary and Application

Course examines Viewpoints, a movement philosophy geared towards the stage that explores the issues of time and space. It allows a group of actors to function spontaneously and intuitively and to generate bold new work quickly by developing flexibility, articulation, and strength in movement and to use writing and other resources as steps to creativity. Students will learn the vocabulary and theory of the 9 Viewpoints and use this information practically as a methodology of performance.

3 Credits

Requisites PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2700 Directing I

31-3325J Violence in Contemporary Theatre

1 Credits

Requisites PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2315 Stage Combat I

31-3400 Musical Theatre III: Workshop I

Two-level course in the American musical is offered over two consecutive semesters. Course is required of all Musical Theatre Performance majors, who must take both courses sequentially in one school year. Class includes extensive work in scenes, solo and ensemble musical numbers, dance training, and historical research. Students develop and

perform studio musical over two semesters with performances scheduled during both fall and spring semesters. Students prepare and perform repertoire of songs and dance routines for use in auditions.

3 Credits

Requisites PREREQUISITES: 31-2205 Acting II: Char & Ens and 31-2400 Musical Theatre II: Scenes and Songs and 31-2430 Musical Theatre Dance II and 32-2131 Keyboard I

31-3405 Musical Theatre III: Workshop II

Two-level course in the American musical is offered over two consecutive semesters. Course is required of all Musical Theatre Performance majors, who must take both courses sequentially in one school year. Class includes extensive work in scenes, solo and ensemble musical numbers, dance training, and historical research. Students develop and perform studio musical over two semesters with performances scheduled during both fall and spring semesters. Students prepare and perform repertoire of songs and dance routines for use in auditions.

3 Credits

Requisites PREREQUISITES: 31-3400 Musical Theatre III: Workshop I

31-3410 Musical Theatre III: Senior Practicum

This is the capstone course of the BA in Musical Theatre Performance (MTP) and employs a comprehensive approach to the discipline of musical theatre as a whole. Selections from the musical theatre canon (including scenes, songs, and ensemble numbers) will be performed by students, who will also take the responsibilities of stage manager, dramaturg, director, choreographer, casting agent, and theatre critic. Invited guests from the profession will lecture and (on occasion) offer master classes.

3 Credits

Requisites PREREQUISITES:

31-1200 Acting I: Basic Skills and 31-1205 Acting I: Scene Study and 31-1400 Musical Theatre History I and 31-1405 Musical Theatre History II and 31-1430 Musical Theatre Dance I and 31-2120 Text Analysis and 31-2201 Acting II: Adv Sc Study M-T and 31-2400 Musical Theatre II: Scenes and Songs and 32-1120 Theory I and 32-1110 Aural Skills I

31-3430 Musical Theatre Dance III

Capstone course of the Musical Theatre Dance curriculum incorporates all the techniques and skills acquired in previous Musical Theatre Dance classes, with an emphasis on the elements of style in musical theatre dance. Students will be taught original Broadway choreography as often as possible. Attention will be focused on the process of taking and incorporating notes from a choreographer. Students will be required to choreograph two original short numbers of differing styles and forms. Students will be encouraged to audition for Columbia College and also in local community and professional theatre productions.

2 Credits

Repeatable

Requisites PREREQUISITES: 31-2430 Musical Theatre Dance II

31-3435 Advanced Musical Theatre Tap

Advanced-level course broadens the student's technique, performance, and repertoire in musical theatre tap. This continuation of Musical Theatre Tap classes offers an intense focus on particular styles and techniques of musical theatre (Broadway) tap. Students are challenged with advanced dance technique, more complicated material; greater demands are placed on speed of learning.

2 Credits

Repeatable

Requisites PREREQUISITES: 31-2430 Musical Theatre Dance II

31-3521 Advanced CAD for the Performing Arts

Course provides an in-depth study of a specific computer design program and applies skills gained in the beginning class to more advanced projects for the performing arts designer and technician. Access to a computer outside class is strongly recommended.

2 Credits

Repeatable

Requisites PREREQUISITES: 31-1600 Intro to Design for the Stage and 31-2521 AutoCAD for the Performing Arts

31-3521J Advanced CAD for the Performing Arts

Course will allow students to explore the more advanced capabilities of AutoCAD and how these applications can be used by the theatrical designer. Students will put into use skills acquired in basic AutoCAD and have the opportunity to complete several complex projects. Students will learn the practical application of advanced computer drawing and 3-D modelling skills.

2 Credits

Repeatable

Requisites PREREQUISITES: 31-1510 Drafting for Theatre and 31-2521 AutoCAD for the Performing Arts

31-3530 Stage Management II

Advanced stage management course requires that students stage manage MainStage productions while discussing challenges and problems in a seminar setting. Students will work with less supervision and hold increased responsibility for an orderly production process.

2 Credits

Requisites PREREQUISITES: 31-2530 Stage Management

31-3605 Stage Make-Up II

Course teaches beginning film and television techniques including face casting, bald caps, slip casting, mold making, and foam prosthetic production and application. Students design and apply at least two makeups using these techniques.

3 Credits

Requisites PREREQUISITES: 31-1605 Stage Make-up I

31-3606 Stage Make-Up III

Course expands and builds on basic techniques learned in 31-3605 Stage Makeup II: face casting and sculpting for mask making. Instruction also covers hair ventilating, simple wig making, and tooth making for stage and film. Two makeups using these techniques are required in addition to more advanced designs using sculpting, painting, and face casting.

3 Credits

Requisites PREREQUISITES: 31-3605 Stage Make-Up II

31-3610 Advanced Set Design

Course expands on the foundation of set design by assigning more advanced design projects such as multi-scene shows, musicals, operas, and dance concerts. Students design two projects including all appropriate research, drafting, rendering, and presentation materials. Both projects must be of portfolio caliber.

3 Credits

Requisites PREREQUISITES: 31-2511 Scenic Model Making for Theatre and 31-2610 Set Design

31-3615 Advanced Costume Design

Advanced-level course increases the level of complexity and sophistication of portfolio quality projects in costume design. Course emphasizes production of projects demonstrating a professional level of proficiency in conceptualization, rendering, and presentation.

3 Credits

Requisites PREREQUISITES: 31-2615 Costume Design

31-3620 Advanced Lighting Design

Course requires that students prepare complete lighting plots and schedules and function in all areas of lighting production. Course gives detailed study of stage lighting production, emphasizing design lighting style concepts. Students oversee at least one main stage production lighting crew and design at least one studio production lighting plot.

3 Credits

Requisites PREREQUISITES: 31-2620 Lighting Design

31-3621 Lighting Design Lab

Hands-on seminar course allows students to apply advanced mechanical and design systems learned in Lighting Design. Class time is used to explore the use of light as a theatrical tool through experimentation in the process taught in Lighting Design. Students must take this class concurrently with Lighting design 31-2620.

1 Credits

Requisites CONCURRENT: 31-2620 Lighting Design

31-3625 Collaborative Seminar

Course brings Design and Directing majors together to work on advanced projects. Teams develop a piece (theatrical, operatic, or musical) from concept through presentation. Designers create renderings, models, or story boards. Directors keep a process book. Projects include research of past productions and production theory.

2 Credits

Requisites PREREQUISITES: 31-2610 Set Design or 31-2615 Costume Design or 31-2620 Lighting Design

31-3650 Design Practicum

Course enables students to design productions within the department and under faculty supervision. Students repeat the course three times in the following sequence: assistant designer to a main stage production; designer of a Directing III project; designer of a main stage production. This sequence allows students to gain skills at each level in order to support the next level's activities.

3 Credits

Repeatable

Requisites PREREQUISITES: 31-2610 Set Design or 31-2615 Costume Design or 31-2620 Lighting Design

31-3700 Directing II

Course asks students, with instructor approval, to select one act of less than 45 minutes to direct. Students cast play from the Theatre Department student body, direct the play, and mount four performances in the Classic Studio. Rehearsals are held outside class hours and determined by director and cast. All areas of directing are discussed among students and instructors with occasional guest directors, actors, and designers.

3 Credits

Requisites PREREQUISITES: 31-1505 Prod Tech: Stagecraft and 31-1600 Intro to Design for the Stage and 31-2530 Stage Management and 31-2700 Directing I

31-1505 Prod Tech: Stagecraft and 31-1600 Intro to Design for the Stage and 31-2530 Stage Management and 31-2700 Directing I

Requirements Permission of Instructor

31-3701 Directing III

Course asks students, with instructor approval, to select a full-length play to direct. Students cast play from the Theatre Department student body, direct the play (\$100 budget), and mount four performances. Rehearsals are held outside class hours and determined by director and cast. Students may be asked occasionally to be assistant directors for main season shows. All areas of directing are discussed in class and with occasional guests.

3 Credits

Requisites PREREQUISITES: 31-3125 Dramaturgy and 31-3700 Directing II

31-3705 Directing: Advanced

Course requires that students direct full-length plays chosen to stretch their theatrical range or to deepen their exploration of a specific style of theatre. Within the production process, students will polish techniques of staging, text analysis, integration of design, presentation of the work to the public, and documentation. Students will use these advanced directing projects to build resumes and portfolios towards future work or graduate school.

3 Credits

Repeatable

Requisites PREREQUISITES: 31-3701 Directing III

31-3800 Playwriting Workshop II

Course covers continued development of plays initiated in Playwriting I or transformation of other written forms (poems, fiction, or film) into dramatic events for stage. Students must complete one act of a play.

4 Credits

Requisites PREREQUISITES: 31-2800 Playwriting Workshop I

31-3801 Playwriting: Advanced

Course requires that students develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will experience various written and collaborative exercises to deepen their understanding of story and situation. Play readings from a variety of styles and genres increase student understanding of the range of approaches to playwriting. Concurrent enrollment in New Plays Workshop provides a performance workshop for students to develop their writing in collaboration with actors and directors.

4 Credits

Repeatable

Requisites PREREQUISITES: 31-3800 Playwriting Workshop II

31-3805 New Plays Workshop

Course requires that Playwriting students work collaboratively with actors, designers, and directors to bring their 10-minute and short one-act plays to the stage. Drafts of short plays, written and developed in Playwriting I and II, will be read, workshopped, and developed, in a process modeled on professional play development, with professional directors from the Chicago community, advanced student directors, and advanced student actors. Students will experience how collaboration directly informs the writing and rewriting process. The semester will culminate in staged readings of the rewritten short plays presented in one of the studio theatres during Performance Week.

3 Credits

Requisites PREREQUISITES: 31-3800 Playwriting Workshop II

31-3811 Solo Performance II

Course requires that students concentrate less on generating original material and more on honing it. Emphasis is placed on the visual aspects of performance, as well as on the dynamics of language, rhythm, and voice. Coursework includes journal writing and specific writing assignments culminating in a five-minute performance piece or monologue to be presented during Performance Week.

3 Credits

Requisites PREREQUISITES: 31-2205 Acting II: Char & Ens and 31-3810 Solo Performance I

31-3812 Critical Reading and Writing: Page to Stage

Course requires that students read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 Credits

Requisites COREQUISITES: 31-2800 Playwriting Workshop I

31-3813 Critical Reading and Writing: American Stage to Screen

Course requires that students read modern American plays of playwrights such as David Mamet, Tony Kushner, Tennessee Williams, Thornton Wilder, Lillian Hellman, Anna Deavere Smith, Arthur Miller, Milcha Sanchez Scott, and Jose Rivera, and see corresponding film adaptations. Students will analyze and evaluate play texts with attention to characterization, story, plot, narrative movement, and structure that make them viable for the screen. Students will respond to texts and films through journal entries, an oral report, and a final creative nonfiction essay.

4 Credits

Requisites COREQUISITES: 31-2800 Playwriting Workshop I

31-3890 Writing Comic Scenes

Course requires that students write different types of comic scenes for the stage, analyze those scenes in terms of form and content, rewrite the scenes, and pitch ideas for scenes.

3 Credits

Requisites CONCURRENT:

31-2390 Physical and Vocal Training for Comedy and 31-3190 History and Analysis of Modern Comedy and 31-3290 Acting III: Sketch and Theatrical Comedy and 31-3295 Creating Scenes through Improvisation and 31-2190 Context for Comedy

Requirements Department Permission

31-3900 Professional Survival and How to Audition

Course examines techniques of self-promotion; knowledge of talent agencies and casting directors; unions, contracts, and bookkeeping for performers; and opportunities in the local market. Students work on monologues and cold readings for auditions. Course assists acting students making the transition from college to career by providing professional survival information, tools, and techniques. Students with an Acting concentration are required to take this course during their senior year.

3 Credits

Requisites PREREQUISITES: 31-2205 Acting II: Char & Ens

31-3905 Creating a Career in Tech and Design

Course helps upper-level tech and design students find employment in the entertainment industry. Students are

introduced to various aspects of the industry through lecture, class work, guest speakers, and site visits. Practical topics, such as creating a resume and developing job interview skills, are also covered. Upon completion of the course, students are well prepared to pursue entry-level jobs as independent contractors in the entertainment industry.

3 Credits

Requisites PREREQUISITES: 31-2610 Set Design and 31-2615 Costume Design and 31-2620 Lighting Design

31-3910J Bridging the Chasm from Theatre to Life

Course is about learning to be authentic. It's about utilizing improvisation as a method for deep and important self-exploration. It's about developing the courage to start from the beginning each time we walk on stage, and it's about functioning to support the work of the group. It's about making the conscious connection between theatre and our own emotional lives. It's about reconnecting with the important work of the play.

2 Credits

Requisites PREREQUISITES: 31-2200 Acting II: Adv Sc Study and 31-2209

31-3925 Audition Workshop

Course is an intensive workshop and feedback session to support the BA candidates' entry into the profession. The content of individual sessions will target and assess the actor's present audition skills in a variety of performance styles: improvisation, musical theatre, cold readings, monologues, on-camera technique, etc. Department faculty will partner with professionals from the theatre community to participate in these sessions and guide the performers to hone their skills for auditioning professionally.

1 Credits

Requisites PREREQUISITES: 31-3200 Acting III: Acting & Performing or 31-3202 Acting III: The Greeks or 31-3204 Acting III: Shakes. I or 31-3206 Acting III: Shakes. II or 31-3208 Acting III: Moliere and Restoration or 31-3210 Acting III: Chekov or 31-3212 Acting III: Shaw, Wilde & Coward or 31-3214 Acting III: Brecht or 31-3216 Acting III: Pinter and Albee or 31-3218 Acting III: Farce/Absurd or 31-3220 Acting III: Irish Theatre

Requirements Permission of Instructor and Junior Status or Above

31-3950 Management Techniques for Theatre

Course aims at introducing future artistic directors, producing directors, stage managers, and actors to the fundamentals of theatre management and giving them an overview of the skills needed in order to successfully run a theatre. Many young theatre artists first get their work seen by the public by producing their own shows, which often grows into starting their own theatres.

3 Credits

Requisites PREREQUISITES: 31-2700 Directing I

31-3975J An Actor's Guide to Hollywood

This course is designed to give students a practical and applicable experience toward pursuing a career in Los Angeles. In a highly competitive business, the actor who is prepared to face the challenges has a much better chance of succeeding. Meeting in LA, this course will provide an intensive week of hands-on experience, lecture and demonstration with industry professionals. Students are responsible for their own travel and accommodations.

2 Credits

Requisites PREREQUISITES: 31-1210 Improvisational Techniques I and 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-1210 Improvisational Techniques I and 31-2120 Text Analysis and 31-2205 Acting II: Char & Ens and 31-2300 Voice Training for the Actor II

31-3988 Internship: Theatre

Course provides advanced students with an internship opportunity to gain work experience in a professional area of concentration or interest while receiving academic credit toward their degrees.

1-6 Credits

Repeatable

31-3999 Independent Project: Theatre

Course is an independent project designed by the student, with the approval of a supervising faculty member and department director, to study an area not at present available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

1-6 Credits

Repeatable

Key to Course Listings

Course Number

Columbia College Chicago's course numbers are made up of six digits, and each of the digits represents important information about the course. The following numbering systems are used throughout the course listing for course identification.

52-3646

The first two digits of the course number identify the major department; department 52 is English.

52-3646

The third digit, the digit following the hyphen, indicates the level of the course. Course levels are defined as follows:

- 1000 Introductory courses that usually do not require prerequisites.
- 2000 Intermediate courses that may require prerequisites.
- 3000 Advanced courses that normally require prerequisites.
- 4000 Undergraduate part of a combined graduate/undergraduate course. These combined graduate/undergraduate courses are defined as graduate courses in which qualified undergraduates may be permitted to enroll.

Courses appearing in the catalog of Columbia's Graduate Administration have these levels:

- 5000 Graduate portion of a combined graduate/undergraduate course.
- 6000 A course open to graduate students only.

52-3646

The fourth digit indicates the subject-matter area within the department or major. Each department and major assigns subject areas and concentrations to this digit for all courses in that discipline. These subject-matter areas appear as subheadings in the course listings in this catalog. In this example of a course in English, the numeral 6 in the place of the fourth digit indicates a course in the subject area of Literature.

Within the course listings for this catalog and in the online Course Schedule for every semester, departments order their courses first by subject matter (that is, by the number appearing in digit four) and then by level and sequence.

52-3646

Digits five and six indicate the order of the course within a sequence. Additionally, course numbers ending in 88 and 89 are internships; course numbers ending in 98 and 99 are independent projects.

Requirement Code

Courses designated with a two letter code fulfill specific requirements.

EN Writing and Rhetoric I & II	HU Humanities	SP Oral Communication
FY First-Year Seminar	MA Mathematics	SS Social Sciences
GA Global Awareness	PL U.S. Pluralism	WI Writing Intensive
HI History	SC Science	
HL Literature	SL Science with lab component	

Courses Designated as Repeatable

Some courses in the curriculum are designated repeatable for the purpose of allowing students to improve their proficiency in a specific area. Generally, students may repeat these courses only once unless otherwise specified by the department in which the course is offered. Students may register in several consecutive semesters for skill-building

courses and workshops such as dance technique, music lessons, and chorus. Grades received for repeatable courses will appear separately on the transcript. Tuition and fees are paid for each repeatable course taken. Some financial aid limits may apply. Before registering for a course designated repeatable, students should consult an advisor.

Requisites

Prerequisites are course that must be taken prior to a given course. Course(s) may be listed as prerequisite either because they cover necessary knowledge or skills or they must be taken in sequence. **Co-requisites** are courses that may be taken prior to or at the same time as a given course. **Concurrent** requisites are courses that must be taken at the same time as a given course. Course **Requirements** are requirements, other than courses, that a student must meet in order to register for a course. Course requirements may include a specific number of completed credits, a minimum GPA, a minimum grade in a prerequisite course, departmental consent, audition, or portfolio review.

Student Resources

Academic Research

Center for Black Music Research

The Center documents, preserves, and disseminates information on the world-wide black musical experience and fulfills the need for a consolidated approach to black music research that incorporates the arts and humanities.

[More about the Center for Black Music Research...](#)

Center for Community Arts Partnerships

The Center for Community Arts Partnerships (CCAP) was established by Columbia College Chicago to support the college's mission of civic engagement. CCAP facilitates reciprocal partnerships between the college and community-based organizations and schools to create programs that enhance mutually beneficial teaching, learning, and creativity. Working closely with the Provost's Office and a number of academic departments, CCAP offers several opportunities for faculty and students to become involved in college-community partnership programs. For example, students who are self-motivated and interested in putting their skills and ideas into practice in a community setting are encouraged to propose independent-study projects that combine the resources of the college and our community partners. Students work with professional artists at partner-organization sites on projects developed in consultation with CCAP staff and faculty advisors according to departmental guidelines.

[More about the Center for Community Arts Partnerships...](#)

Chicago Jazz Ensemble

The Chicago Jazz Ensemble is recognized internationally as one of American's leading jazz ensembles. Founded in 1965 by distinguished composer and conductor William Russo, the CJE has remained dedicated throughout its history to preserving the innovative tradition of American big band jazz music, performing and reinterpreting the classics of big-band repertoire, while promoting the continuing evolution of the art form by regularly performing and

commissioning contemporary works. As a professional jazz ensemble in residence at Columbia College Chicago, the CJE is equally committed to education, building new audiences and fostering the next generation of American talent by training and mentoring young musicians.

[More about the Chiago Jazz Ensemble...](#)

Columbia College Chicago Press

The Columbia College Chicago Press publishes and disseminates high quality arts related works which foster intellectual and social dialogue and advance the College's mission of authoring the culture of its times. To do so, the Press publishes works of a pictorial nature which chronicle emerging arts trends of all mediums, the contemporary urban arts scene, and noteworthy social phenomena, as well as scholarly monographs which identify and promote current trends in the humanities, fine arts, arts education, arts integration, teaching artistry and arts policy in general, and works with an emphasis on Chicago and its region. The Press was founded in 1990 as the Center for American Places, which remains an imprint of the Columbia College Chicago Press.

[More about the Columbia College Chicago Press...](#)

Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media

The Institute works to deepen understanding and appreciation of how issues relating to women, gender, creativity, and community shape social policy, culture, and history. Within this framework, the Institute addresses ideas of access, representation, equity, and participation, as well as race and class, using the arts and media as a central means of research, engagement, public education, and advocacy. The Institute offers a wide range of public programs, including exhibitions, performances, and discussions, as well as fellowships, research residencies, and student-based curriculum intersections within the College.

[More about the Ellen Stoen Belic Institute for the Study of Women and Gender in the Arts and Media...](#)

International Programs

The office of International Programs serves as catalyst and facilitator for the creation and development of international opportunities for students and faculty. The office coordinates initiatives aimed at facilitating cultural and professional exchange by building relationships between Columbia and arts institutions around the globe, including exchange programs, conference participation, and study abroad opportunities in many countries throughout the world.

[More about International Programs...](#)

Library

The Library supports the College and its academic programs by providing access to information resources and teaching students to evaluate and use them. It has a teaching mission, and is committed to preparing our users to be lifelong learners in an information rich society.

[More about Library...](#)

Museum of Contemporary Photography

The Museum presents and interprets photography in all its forms from art to journalism, nationally and internationally, from 1936 to the present. It holds 8,000 prints in its permanent collection.

More about the Museum of Contemporary Photography...

Learning Studio

The Learning Studio works with students across all majors and at all levels of achievement and abilities to assist them in reaching their academic goals. Key support services are located in one location at 618 S. Michigan Avenue on the first floor. Contact the Learning Studio at 312-369-8130 for more info or visit our website.

More about the Learning Studio...

Conaway Achievement Project

The Conaway Achievement Project (CAP) is a TRIO Student Support Services Program funded by the Department of Education and Columbia that assists students who are: first generation college students, of low-income status, and/or a student with a documented disability. CAP offers a variety of services to participants and formalizes an individualized academic plan for each student based on his/her skills and needs.

Departmental Tutoring

The following academic departments offer course-specific tutoring for enrolled students: Journalism; Fiction Writing; Interactive Arts and Media; Television; Music; and Arts, Entertainment, and Media Management.

The Learning Studio has partnered with Arts, Entertainment, and Media Management and Humanities, History, and Social Sciences to offer course-specific tutoring in the Language Studio. Accounting and language tutoring are currently offered.

Placement Testing

Placement testing is undertaken in the Learning Studio during orientation and at other times during the semester. Check the Learning Studio website at www.colum.edu/learningstudio for times.

Science and Mathematic Learning Center

The Science and Mathematic Learning Center works closely with the students enrolled in science and math courses, as well as with students across the curriculum who encounter mathematical and scientific principles in areas such as cinematography, photography, interior architecture, sound engineering, music, marketing, and arts management.

Supplemental Instruction

Supplemental Instruction is an interactive peer study group that teaches students how to learn and what to learn. Sessions are led by students who have been trained to lead these study sessions with their peers. Supplemental Instruction can be offered for courses where students often experience difficulty. SI participants learn study strategies: note taking, graphic organization, questioning techniques, vocabulary acquisition, and test preparation.

Writing Center

The Writing Center provides a supportive, student-centered instructional environment where students of all ability levels work closely with qualified writing consultants to strengthen writing skills. Students receive assistance with course work, as well as with non-academic writing such as résumés, business letters, and creative projects. Special assistance is offered for students with learning disabilities and non-native speakers of English.

Student Affairs

Career Initiatives

The Career Initiatives offices work in tandem to help students find work, now and in the future, and build an impressive body of work.

More about Career Initiatives...

Career Development

Offering an online career guide, individual career consulting, and a series of career events, Columbia's Career Development provides support to students seeking jobs, internships, and more general to build a career in the arts and media.

Portfolio Center

The Portfolio Center is unique to Columbia. It is the only college center dedicated to helping students build and showcase a body of work in the arts and media. Its support services include production help (photography, design, etc.), an online tool for building an online portfolio, and numerous opportunities to hear from and interact with professionals from the arts and media fields.

Student Employment

Student Employment manages the application process through which students can apply to find work on campus. On-campus employment can take the form of either work-study or work-aid positions. Work-study positions are only open to students who have been informed they are eligible for it through their financial aid package. On-campus jobs are posted online at <http://www.colum.edu/columbiaworks>.

College Advising Center

The College Advising Center helps you identify and take responsibility for your academic and career goals. If you are a new student, you should meet with your college advisor at least once during your first year at Columbia. Students who meet with their college advisor in their first semester tend to do better academically and graduate faster than those who don't. Continuing students should see their college advisor for help with general academic requirements and personal issues, especially if you are having academic difficulties. Your college advisor will help you navigate Columbia, choose a major, and plan your schedule.

More about the College Advising Center...

Counseling Services

The office of Counseling Services is committed to helping students reach their highest academic and personal potential. Our aim is to help students fulfill their educational goals with minimal distractions. We realize that students might encounter difficult situations that could impede their academic, personal, and social progress. Our services are designed to help these students address their concerns and increase their self-awareness while empowering them to manage challenging areas in their lives.

[More about Counseling Services...](#)

New Student Programs

The Office of New Student Programs exists to facilitate everyone's transition to the Columbia College Chicago community. Most of the time that means new students, but we're also here for parents and families with questions about their student's transition to Columbia.

The office hosts orientation, convocation, weeks of welcome and a series programs throughout the year designed to help new students integrate into Columbia's community.

[More about the New Student Programs...](#)

Graduate Student Support

The Graduate Admissions and Services Office strives to provide our graduate student community with essential resources and information that support their personal and professional development. We also aim to effectively lead students through important administrative steps which clear the way for the success in the more important aspects of graduate education.

[More about Graduate Student Support...](#)

Health Center

Sickness or injury can occur when you least expect it. So, with your health concerns in mind, Columbia College Chicago has provided you with an on-campus Health Center that will enable you to receive medical attention, or referrals, as soon as possible.

[More about the Health Center...](#)

Multicultural Affairs

Columbia College Chicago is extremely proud of its diverse student body. The Office of Multicultural Affairs encompasses African-American Cultural Affairs, Asian / Asian-American Cultural Affairs, International Student Affairs, Latino Cultural Affairs, and LGBTQ Office of Culture and Community.

The offices are dedicated to serve as advocates for you to explore opportunities and face the challenges of campus life, while providing a safe and supportive environment for you to voice concerns and get advice. This office is a good place to get referrals for campus and community resources, take advantage of services and programs that will enhance your Columbia experience, and get involved in campus life.

[More about Multicultural Affairs...](#)

Records Office

The Records Office is responsible for registration and maintenance of academic records and provides the following services: provision of official and unofficial transcripts of the student's academic record; verification of enrollment and degree awards; management of the College's immunization program; and notification of changes to the academic record, including grade changes and semester grade reports. The information contained in student records is protected under the Family Education Rights and Privacy Act of 1974, as amended.

[More about the Records Office...](#)

Services for Students with Disabilities

The Services for Students with Disabilities Office (SSD) coordinates support services for students with disabilities and assists in providing successful educational experiences for students with disabilities while you attend Columbia College Chicago. Services for Students with Disabilities provides services for students in need of accommodation based upon the limitations caused by disabilities. The SSD has a dedicated lab with adaptive equipment and software and works with professors to provide in class or other on campus accommodations. The office provides services to all students who self identify and provide verification of their disability. Students with a disability must register with SSD in order to receive accommodations based upon their disability.

[More about Service for Students with Disabilities...](#)

Student Engagement

The Office of Student Engagement oversees the operations of student organizations at Columbia College Chicago, which include social, political, cultural, athletic, curriculum-based, and special interest undergraduate and graduate groups. The OSE provides support to these organizations in the forms of recognition, funding, training, and professional development opportunities, while also housing the Student Life Advisory Board organizations which include the Student Organizations Council (SOC), the Student Government Association (SGA), the Fitness Athletics and Recreation (FAR), the Residence Hall Association (RHA), and the Student Programming Board (SPB). In addition, OSE manages the operations of the Fitness Center and provides an array of recreational activities which include intramurals, tournaments, and excursions.

[More about the Office of Student Engagement...](#)

The Student Loop

The Student Loop is the online home of Columbia's student community. The Loop consists of student news, a calendar of events, the online handbook, a subscriptions page that allows students to manage the emails and text alerts Columbia sends, and a number of interactive features that allow students to vote, share content, submit images and videos to the community and more.

[More about the Student Loop...](#)

Bookstore

The Columbia College Chicago bookstore, owned and managed by Follett College Stores Corporation, stocks new and used textbooks for classes each semester, general trade books, supplies, art supplies, clothing, gifts, and college rings. The bookstore is located on the first floor of 624 South Michigan Avenue.

[More about the Bookstore...](#)

Undergraduate Academic Policies, Procedures, and Regulations

Expectations and Responsibilities

The college emphasizes the responsibility of each student to participate in the educational process. This involves the conscientious preparation of assignments and the recognition of the frequent interdependence of students when individual contribution to a group or class effort is required.

Attendance: Students are expected to attend classes and to complete assignments as required by the instructor. They should expect their academic progress to suffer if they miss classes.

Advising: Students are also expected to meet regularly with their college advisors in the College Advising Center and with their faculty advisors in their major and minor departments. As part of the advising process, students are expected to understand their degree requirements and their academic progress toward the completion of their intended degree.

Co-curricular Activities: The college supports student activities that provide broad opportunity for the exercise of interests and talents. These include participation in the Student Government Association, participation in professional organizations, cultural experiences, social activities, sports clubs, and informal meetings between students and faculty.

The college prohibits the following conduct:

All forms of academic dishonesty, including, but not limited to:

- cheating,
- plagiarism,
- knowingly furnishing false information to the college,
- forgery,
- alteration or fraudulent use of College documents, instruments, or identification.

For more about this read Academic Integrity

Registration

Registration for continuing degree-seeking students typically begins in the middle of each semester for the subsequent semester. Registration is conducted online through the college's Online Administrative Student Information System (OASIS). To participate in registration, students may be required to meet with their faculty advisors for an advising clearance. Students should contact the department of their major for further information. Students must have no

outstanding financial, academic, or immunization obligations to the college. (See also Orientation and Registration for New Students.)

Dropping/Adding/Withdrawing from Classes

The college's official schedule revision period ends on the Monday of the second week of classes in the fall and the Saturday of the first week in the spring semester. Students may make changes to their class schedules (i.e., add or drop classes) at any time prior to the end of the official revision period. No classes may be added or sections changed after the first week of classes, but students may drop classes through the second week of the semester and may withdraw through the eighth week during the fall and spring semesters. (Refer to the Summer Semester Schedule for guidelines on dropping or withdrawing from summer classes.) If a student drops a course before the end of the second week, the course will not appear on the student's academic record. Withdrawals between the third and eighth week will appear on the record as W (Withdrawal), which may affect compliance with Satisfactory Academic Progress. Students are advised to consult with a college advisor in the College Advising Center before deciding to withdraw from a class. Failure to attend a class does not equal withdrawal.

Administrative Withdrawals

Columbia College Chicago recognizes there may be extenuating and mitigating circumstances affecting students (death of a relative, significant change in personal circumstances, etc.). A student may petition for a TOTAL administrative withdrawal from ALL classes after the end of the official withdrawal period by submitting a petition supported by appropriate documentation. An administrative withdrawal after the end of the semester will not be permitted if the petition is submitted later than two consecutive semesters (including the summer semester) following the semester in question. Petitions for administrative withdrawals are evaluated and approved or denied by the College Advising Center and Student Financial Services. Students may appeal a denial of petition to the Assistant Dean of Student Development, whose decision will be final.

Leaving the College

Students are strongly advised to see their College Advisor in the College Advising Center before deciding to leave the college. This is a decision that involves a loss of time, effort, tuition, and credit, and should be considered carefully in consultation with a College Advisor. In the event that a student decides to no longer attend the College, he or she must return all school property and make necessary financial arrangements with Student Financial Services prior to his or her departure. The deadline for withdrawals is stated in the calendar for each semester.

Satisfactory Academic Progress

Columbia College Chicago (CCC) will evaluate the satisfactory academic progress (SAP) all undergraduate students at the conclusion of the grading period each semester. Columbia will determine a student's cumulative grade point average (GPA); cumulative completion rate (total credits attempted divided by total credits earned); and the student's total credits attempted to date, including transfer credits.

An undergraduate student is considered to be meeting SAP if the student:

- has earned a cumulative GPA of 2.0 or better; and
- has a cumulative completion rate of 67% or better; and
- has attempted less than 160 credits.

At the end of each grading period, students who are not meeting the above SAP requirements will be placed on *Warning* for their next semester of attendance.

While on *Warning*, students must meet with the College Advising Center but are not restricted from taking coursework or receiving financial aid.

If a student on *Warning* does not meet SAP at the end of the warning semester, s/he will be *Dismissed*. In order to register for a future semester, a student must meet with the College Advising Center.

Some students may be eligible to appeal their SAP status if they experienced one of the following that hindered their academic performance:

- Death of a relative; and/or
- Physical or mental health illness or injury; and/or
- Extraordinary and unusual change in personal circumstances.

Appeals must be submitted on or before the established deadline for the appropriate term and is subject to approval by the Exception Committee. Students who do not submit an appeal or whose appeal is denied are not eligible to register for future terms of enrollment at Columbia and must follow the *Readmission after Dismissal* policy.

If an Appeal is approved, the student will be placed on *Probation*. While on *Probation*, the student must meet the terms and conditions of their academic plan and are eligible to continue receiving financial aid. Students must meet the SAP requirements after their Probationary term in order to continue their enrollment. In some cases, a student may be eligible for a *Probation Continuance* if they are unable to meet the SAP requirements after their probationary semester but were meeting their academic plan. These students must meet with the College Advising Center.

Students who do not meet the SAP requirements after a semester on *Probation Continuance* are Dismissed from Columbia and are not eligible to register for future terms until they follow the conditions outlined in the *Readmission after Dismissal* policy.

This *Satisfactory Academic Progress* (SAP) policy for undergraduate students is effective July 1, 2011. All previous SAP policies students may have in their possession are no longer valid and students may not be "grandfathered" under old policies.

For complete information and a definition of the terms used, visit www.colum.edu/sap.

Grading System

Grades reflect the instructor's evaluation of a student's achievement, improvement, effort, and motivation within the framework of this system. Columbia's grading system is as follows:

Grade	Description	Grade Points Awarded
A	Excellent	4.0
A-		3.7
B+		3.3
B		3.0
B-		2.7

C+		2.3
C	Average	2.0
C-		1.7
D	Below Average	1.0
F	Failure	0.0
P	Pass	0.0
I	Incomplete	0.0
W	Withdrawal	0.0

Treatment of W, I, NG, P, F, and Grades Reported

- Course withdrawals (W), courses dropped after the add/drop period, are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations.
- Incomplete (I) grades are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations. The I grade is issued when a student makes definite arrangements with the instructor to complete course work outside class. Grades of I automatically convert to F's if the agreed upon work is not completed by the end of the semester after the semester in which the I grade was assigned, but as early as the instructor wishes to stipulate. For this purpose, the summer semester is considered a regular semester. If medical excuses are part of the student's documentation for requesting an I grade, these must be submitted during the semester in which the incomplete is requested. A student may not complete the work for a course in which an I grade was received by enrolling in the same class in the next semester. An Incomplete Grade (I) can only be issued for an undergraduate student who has met one of the following criteria:
 1. The student has successfully completed all course requirements to date but is faced with unexpected circumstances during the final weeks of the semester resulting in the inability to complete course requirements by the end of the semester. The student must have, in the instructor's estimation, the ability to complete missed course requirements outside of class and by the end of the eighth week of the following semester. The instructor must agree to evaluate the student's work and replace the Incomplete grade before the end of the following semester. A Student-Faculty Agreement for Incomplete Grade specifying work to be completed and a due date must be signed by both instructor and student and approved by the Department Chair. In the event that an instructor is no longer employed by the College, a program Coordinator, Director, or the Department Chair can evaluate the work and assign the course grade.
 2. An external supervisor for an Internship has failed to submit a final report and grade recommendation by the deadline for grade submission or the Internship conclusion date falls beyond the end of the grade submission deadline. The Internship Coordinator /faculty member is responsible for obtaining the final evaluation and submitting a letter grade to replace the Incomplete by the eighth week of the following semester. An agreement specifying the need for the final evaluation from the external supervisor must be signed by both instructor and approved by the Department Chair. In the event that an instructor is no longer employed by the College, a program Coordinator, Director, or the Department Chair can evaluate the work and assign the course grade.

- Unreported grades (NG) are not included in the grade point average but are considered in the completion rate and maximum time frame calculations.
- Pass (P) grades are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations. The pass/fail option must be declared before the end of the fourth week of class (or, in the summer semester, by the end of the first week of class) by completing a form obtained in the Records Office. The instructor's approval is required. Once this form is submitted the decision cannot be reversed.
- Failure grades (F) are included in the computation of the grade point average, and they are considered in the completion rate and maximum time frame calculations.
- Grades of A, B, C, and D (including pluses and minuses) are included in the grade point calculation and are considered in the completion rate and maximum time frame calculations.

Class Standing

Class standing for undergraduate students pursuing a Bachelor of Arts, Bachelor of Music, or Bachelor of Fine Arts is classified by the number of credits earned:

Standing	BA, BMus, or BFA
Freshman	0–29
Sophomore	30–59
Junior	60–89
Senior	90 and above

Repeating Courses

Academic Forgiveness

Students are permitted to repeat a course to improve their grade, provided the course is not designated repeatable (read Courses Designated as Repeatable below). The repeated course must have the equivalent number and title as the initial course. Students must pay tuition and fees for the repeated course. The grade achieved in the repeated course (whether higher, lower, or the same) is included in the computation of the grade point average and is considered in the completion rate and maximum time frame calculations. The original course title and original grade remain on the student's academic record. The original grade is not calculated in the grade point average but is included in completion rate and maximum time frame calculations. The student's academic record will always reflect the academic transaction and Satisfactory Academic Progress compliance status that is true for each semester of enrollment.

Failure to Meet the Minimum Grade Requirement

If a student fails to earn the minimum grade required for a course in order to progress to the next course in a sequence or level of a discipline, they may repeat the course in an attempt to earn a higher grade, unless the course is designated as repeatable (see Courses Designated as Repeatable below). Students may retake a course to improve their grade no more than twice (total of three attempts). Students must speak with a faculty advisor before taking a course for the third time. The retaken course must carry the same number and course content as the original course. Students must pay

tuition and fees for the retaken course. State and federal aid-granting agencies may authorize financial aid payments to fund the retaken course.

Courses Designated as Repeatable

Some courses in the curriculum are designated repeatable for the purpose of allowing students to improve their proficiency in a specific area. Generally, students may repeat these courses only once unless otherwise specified by the department in which the course is offered. Students may register in several consecutive semesters for skill-building courses and workshops such as dance technique, music lessons, and chorus. Grades received for repeatable courses will appear separately on the transcript. Tuition and fees are paid for each repeatable course taken. Some financial aid limits may apply. Before registering for a course designated repeatable, students should consult an advisor.

Academic Options and Opportunities

Independent Projects

Independent Projects are advanced, student-driven learning experiences involving substantial student independence in project design and project execution. Independent Projects are appropriate for students who wish to explore a subject on their own beyond what is possible in regular courses offered by the College. An independent project must not be equivalent in content to courses currently offered by the College. Independent Projects must be approved by a faculty advisor who will also evaluate the final results and award a grade. Credit for an independent project cannot be applied toward the student's LAS Core Curriculum requirements. Independent Projects

Directed Studies

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade. Directed Study

Internship Program

The internship program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The academic departments work with students and employers to ensure that students are offered a worthwhile learning experience closely related to the academic program. More detailed information about requirements and credit fulfillment can be secured from the academic departments or the College Advising Center.

Study Abroad

Columbia College Chicago strongly encourages students to spend a term abroad. Whether it is a summer, J-term, semester, or full-year program, there are numerous options for students to earn credit while seeing the world. In a global society the true professional artist needs an international consciousness. Through International Programs we offer students the opportunity to challenge their cultural assumptions and develop as artists and world citizens.

Through Columbia's Cornerstone College-wide International exchanges, students can spend a full semester abroad studying at one of our partner institutions in Europe. With Columbia's departmental programs, students have the opportunity to participate in a Columbia College faculty-led program specific to a course of study run at varied sites and time periods (J-term, summer, and semester-long). Lastly, Independent Study Abroad allows students who are interested in a location, course of study, or time frame that is not offered by Columbia programming to select an option from outside the College and with proper approval, via the Columbia College Study Abroad Agreement, receive credit and federal financial aid.

International Programs serves as the central point for all the various options to earn credit abroad. Please visit the website at: www.colum.edu/InternationalPrograms for more information.

Graduation Audit and Posting of Degrees

Students must complete an online application for graduation from the Graduate Application link on the Students tab in Oasis. The application should be submitted one academic year before the expected graduation date. (For example, if a student intends to graduate at the close of the spring 2012 semester, he or she should submit his or her graduation application in the spring 2011 semester.) Once the application is received, the Office of Degree Evaluation will send an initial graduation audit. When all degree requirements are satisfied, a final audit will be completed and the degree will be posted. Once the degree is posted, the transcript of a student's academic record at Columbia College Chicago will not be changed. Attendance at the commencement ceremony does not constitute degree completion or graduation. The diploma and official transcript cannot be issued until all financial obligations to Columbia College Chicago are settled.

Academic Distinction

Dean's List

Students are eligible for the Dean's List if they are full-time degree-seeking students (12 or more credits per semester) and have an earned grade point average of 3.75 or higher for the term. The Dean's List for each school of the College is announced for the fall and spring semesters, and the Dean's List designation is reflected on the student's transcript.

Graduation Cum Laude

Students whose final cumulative grade point average is between 3.5 and 3.79 will graduate cum laude (with praise).
Students whose grade point average is between 3.8 and 3.89 will graduate magna cum laude (with high praise).
Students whose grade point average is 3.9 or higher will graduate summa cum laude (with highest praise).

Valedictorian

Valedictorians are students selected to address the graduating class at one of the College's commencement ceremonies. A unique valedictorian is selected for each ceremony. Students are selected for this honor based on sustained academic excellence and other outstanding accomplishments that contribute to life at Columbia College, the community, and/or the arts

Academic Integrity

Students at Columbia College Chicago enjoy significant freedom of artistic expression and are encouraged to stretch their scholarly and artistic boundaries. However, the College prohibits all forms of academic dishonesty. “Academic dishonesty” is understood as the appropriation and representation of another’s work as one’s own, whether such appropriation includes all or part of the other’s work or whether it comprises all or part of what is represented as one’s own work (plagiarism). Appropriate citation avoids this form of dishonesty. In addition, “academic dishonesty” includes cheating in any form, the falsification of academic documents, or the falsification of works or references for use in class or other academic circumstances. When such dishonesty is discovered, the consequences to the student can be severe.

Read the full policy here: [Academic Integrity Policy and Procedures](#)

Academic Grievances

A student has the right to appeal academic decisions that affect his or her record at Columbia related to grade changes, attendance penalties, and incomplete grades.

Academic Petitions

Columbia College Chicago has established clear and reasonable academic requirements, and students must meet these requirements to remain in good academic standing. Under extraordinary and exceptional circumstances, the student may present a written petition to the dean of the appropriate school requesting an exception to a departmental academic requirement. Exceptions are made only on rare occasions and are based on the specific circumstances of the case at hand. A designated representative of the dean will review the petition and determine whether an exception to an academic requirement is appropriate. That decision will be final. For more information on academic petitions, see an advisor in the College Advising Center.

Grade Changes

Only an instructor can change a grade. The request for a grade change must be submitted by the end of the semester following the term for which the original grade was awarded. Both the department chairperson and the dean of the appropriate school must approve the change.

Procedures for Grade Grievance

The faculty member and chairperson of the department in which the disputed grade was awarded resolve grade grievances. Every attempt should be made to resolve the grade grievance through consultations between the student and the instructor or among the student, instructor, and the department chairperson (or subject-area coordinator when that person is charged with resolving grade grievances). In the event that these consultations fail to resolve the grievance, an appeal procedure is available to students. For the procedure to go forward, written documentation is required. All documents must be dated.

The grading and evaluation policies outlined in the course syllabus will form the basis for resolution of all grade grievances.

1. A grade grievance occurs when a student protests a grade awarded on the final grade roster. The grievance must be filed within three weeks of the student’s receipt of the grade.
2. Every grade grievance must be submitted in writing by the student to the instructor who awarded the grade. The student must copy the department chairperson when the original grievance is submitted to the instructor.
3. The instructor will respond in writing to the student and send a copy to the department chairperson.

4. If the response from the instructor is not satisfactory to the student, a written petition of appeal to the department chairperson (or, in some departments, to the subject-area coordinator, designated by the chair) must be submitted.
5. The chairperson or coordinator will respond to the student's petition of appeal.
6. If the decision of the chairperson or coordinator is unsatisfactory to the student, he or she may appeal to the dean of the appropriate school, whose decision over every substantive, procedural, or related issue shall be final and cannot be appealed.

Student Code of Conduct

Columbia is proud of its creative and diverse community of faculty, students, and staff who create and participate in educational opportunities in the arts, media, and communications. The college provides a caring environment: one in which freedom of expression is valued and civility is observed. Students are encouraged to value this community and to accept responsibility for their individual behavior, as well as for the common good. Columbia's Code of Conduct is primarily a positive guide to the creation of a community that encourages the personal and intellectual development of each person, and, secondly, a list of behaviors that would interfere with the important work of the college community. In addition, it is understood that students assume responsibility for the behavior of their guests on campus. Students are expected to share information regarding college policies with their guests and to ensure that their guests' behavior conforms to the college's expectations. For the complete Code of Conduct, including sections on disciplinary procedures, students should contact the Dean of Students' Office.

Anti-Discrimination and Harassment Policy

Columbia College Chicago is committed to maintaining an environment that respects the dignity of all individuals. Accordingly, Columbia will not tolerate harassment or discrimination based on race, national origin, ethnicity, sexual orientation, gender, age, disability, or religion are illegal. Students can file complaints of harassment and/or discrimination, or obtain a copy of Columbia's Anti-Discrimination and Harassment Policy, from the Office of Human Resources.

Family Educational Rights and Privacy Act Annual Notice to Students

Columbia College Chicago complies with the Family Educational Rights and Privacy Act of 1974 (FERPA), as amended, by publishing an annual notice to students of their rights under the Act in Columbia College Chicago's Catalog and Student Handbook.

- I. Upon written request, students may inspect and review their educational records by submitting their request to the registrar. Columbia will endeavor to provide the student an opportunity to inspect and review his or her educational records within a reasonable time after receiving the request, not exceeding 45 days from the receipt of the request. Students' educational records are maintained under the supervision of the registrar in the Records Office, Room 611, 600 South Michigan Avenue, Chicago, Illinois, 60605.
- II. It is Columbia's policy that no personally identifiable information from educational records will be released without prior written consent of the student, except for that information designated in this policy as directory information and such personally identifiable information that may be disclosed under the circumstances allowed under the Act and regulations passed pursuant to the Act. The following personnel are granted access to educational records without prior written consent of the student as a matter of routine and for legitimate educational purposes: the registrar, the General Counsel's Office, the student services directors, and Student Financial Services, College advisors, the president of the College, the provost, the vice president of student

affairs, the deans, and the chairpersons of the academic departments, and any of their agents. Student educational records are made available to the above designated persons in furtherance of the legitimate educational purposes of record maintenance, evaluation and advising, financial aid evaluation, review for disciplinary and academic action, and billing.

- III. As required by the Act and regulations, Columbia College Chicago maintains a record of written requests for personally identifiable information whether or not such requests are granted. Each student has the right to inspect and review the record of written requests for disclosures of personally identifiable information that is maintained in his or her permanent record.
- IV. Columbia College Chicago designates the following information as directory information: the student's name; information on whether or not a student is registered in the college during the term in which the information is requested; dates of attendance; information concerning the student's graduation status, including whether or not he or she has graduated from the college, the date of any degree awarded, and the type of degree awarded; major field of study; awards received; and participation in officially recognized activities, sports, and organizations. Students have the right to withhold disclosure of the above information by notifying the registrar in writing. The proper form for refusal of disclosure is available in the Records Office.
- V. A student has the right to request amendment of his or her educational records to ensure that the educational record information is not inaccurate, misleading, or in violation of the student's rights. The procedure to seek amendment of a student's educational records is as follows:
 1. A written request must be submitted to the registrar stating the reason a student seeks to amend his or her educational record and attaching any supporting documentation to the request.
 2. Within a reasonable time after receiving the request, but in no event longer than 45 days, the registrar will issue a decision in response to the student's request. If the decision is unfavorable, the student has the right to a hearing before a panel of the associate deans on the request to amend. The student has the right to be represented by counsel at the hearing. The decision of the Academic Standards Review Committee is final.
 3. In the event of an unfavorable decision by the Academic Standards Review Committee, the student has the right to include a written statement setting forth his or her reasons for disagreeing with the Committee on the matters presented in the request to amend the records.
 4. Each student has the right to file a complaint with the United States Department of Education concerning alleged failures by Columbia to comply with the requirements of the Act and the regulations passed pursuant thereto.

Campus Security Act

In compliance with the Campus Security Act of 1992, Columbia College Chicago prepares and distributes an annual Campus Security Report. A copy of each annual report may be obtained from the Office of Safety and Security. The annual report contains the following information:

- Current campus policies regarding facilities and procedures for students and others to report criminal actions or other emergencies occurring on campus and the college's responses to such reports;
- Current campus policies concerning security access to and security maintenance of campus facilities, including the Residence Center;
- Current campus policies concerning campus law enforcement, including a discussion of the enforcement authority of campus security personnel and policies that encourage accurate and prompt reporting of all campus crimes;
- A description of programs designed to inform students and employees of campus security procedures and practices and to encourage students and employees to be responsible for their own security and the security of others;
- A description of crime awareness and prevention programs;
- Statistics for the current and two preceding years concerning the occurrence on campus of the following offenses: murder, sex offenses, aggravated assault, burglary, and motor vehicle theft;

- Statistics for the current and two preceding years concerning the number of arrests on campus for the following crimes: liquor law violations, drug abuse violations, and weapons possessions;
- A statement of policy regarding the possession, use, and sale of alcoholic beverages and illegal drugs and the enforcement of federal, state, and local laws relating to alcoholic beverages and illegal drugs;
- Current campus policy on the timely notification to the campus community of the occurrence on campus of crimes considered to be a threat to students and employees;
- Current campus policy on prevention of and responses to sex offenses occurring on campus; and
- Information indicating where law enforcement agency information can be found concerning registered sex offenders.

Information regarding the list of registered sex offenders may be obtained through the Web site of the Chicago Police Department.

Additional Information on College Policies

Each student is expected to be thoroughly familiar with the academic and general requirements and policies of the college, as stated in the Course Catalog, Student Handbook, Class Schedule, and other official college materials and publications. Faculty and staff are available to provide assistance and guidance to students concerning college requirements and policies; however, the responsibility for understanding and meeting college requirements rests with the student. Further information on college policies may be found in the Student Handbook. The Student Handbook is distributed to all students during orientation in the fall and spring semesters.

Directed Study Eligibility, Requirements and Process

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

Eligibility and Requirements

Undergraduate students may apply up to 16 credits of Directed Studies and/or Independent Projects, toward graduation. Graduate students should consult their program director.

Students will devote a minimum of three hours of work per week for each credit awarded for the Directed Study (45 clock hours per semester per credit awarded; thus, a 3-credit course will entail an average of nine hours per week over 15 weeks).

Tuition will be charged at standard rates based on the number of credits for which the student is enrolled.

A Directed Study Cover Sheet must be completed and attached to your proposal. The cover sheet must be signed by a faculty advisor and the department chair prior to registration.

Proposal

Describe the Directed Studies Project. Your written proposal should address the following:

- Learning objectives: What will you have learned as a result of the project? How should your project be evaluated?
- Activities and processes in which you will engage.
- Final product(s) such as a final paper, a business plan, an art work, a composition or performance, that will result from the project.
- Any material, equipment, or other resources you will require.
- Any other specifications or criteria set by your faculty advisor for completion of the project.

Process

You, the student, must secure agreement with a faculty member to serve as your advisor. You may ask a particular faculty member yourself, or consult with the Department Chair for recommendations. Faculty members may, or may not, agree to act as your advisor at their own discretion. There is no guarantee that you will be able to secure an advisor.

In consultation with your faculty advisor, complete the Directed Study Cover Sheet, and attach your proposal.

Submit your completed cover sheet, with proposal attached, to your faculty advisor for review, approval and signature. Leave a copy of the proposal with your faculty advisor, and submit the cover sheet with proposal attached to the department chair, or chair designee, for review and endorsement with signature.

Once your Directed Study is endorsed by the chair, a section record indicating the course number, the chosen title, and your faculty advisor will be created in the department's course schedule. The proposal will go to the Dean's Office for approval, where your credits will be assigned and your registration will be completed. You will be notified via email if for any reason your proposal is not approved, or if the number of credits requested has been reduced.

Failure to meet the project objectives and requirements in the agreed upon time frame will result in a failing grade for the Directed Study.

Independent Projects Eligibility, Requirements and Process

Independent Projects are advanced, student-driven learning experiences involving substantial student independence in project design and project execution. Independent Projects are appropriate for students who wish to explore a subject on their own beyond what is possible in regular courses offered by the College. An independent project must not be equivalent in content to courses currently offered by the College. Independent Projects must be approved by a faculty advisor who will also evaluate the final results and award a grade.

Eligibility and Requirements

Undergraduate students who have completed at least 60 credits, including courses in progress, are eligible for Independent Projects. Graduate students should consult their program director.

Undergraduate students may apply up to 16 credits of Directed Studies and/or Independent Projects, toward graduation. Graduate students should consult their program director.

Students will devote a minimum of three hours of work per week for each credit awarded for the Independent Project (45 clock hours per semester per credit awarded; thus, a 3-credit course will entail an average of nine hours per week over 15 weeks).

Tuition will be charged at standard rates based on the number of credits for which the student is enrolled.

An Independent Projects Cover Sheet must be completed and attached to your proposal. The cover sheet must be signed by a faculty advisor and the department chair prior to registration.

Proposal

Describe the Independent Project. Your written proposal for the Independent Project should address the following:

- Learning objectives: What will you have learned as a result of the project? How should your project be evaluated?
- Activities and processes in which you will engage.
- Final product(s) such as a final paper, a business plan, an art work, a composition or performance, that will result from the project.
- Any material, equipment, or other resources you will require.
- Any other specifications or criteria set by your faculty advisor for completion of the project.

Process

You, the student, must secure agreement with a faculty member to serve as your advisor. You may ask a particular faculty member yourself, or consult with the Department Chair for recommendations. Faculty members may, or may not, agree to act as your advisor at their own discretion. There is no guarantee that you will be able to secure an advisor.

In consultation with your faculty advisor, complete the Independent Projects Cover Sheet, and attach your proposal. See the form for details.

Submit your completed cover sheet, with proposal attached, to your faculty advisor for review, approval and signature. Leave a copy of the proposal with your faculty advisor, and submit the cover sheet with proposal attached to the department chair, or chair designee, for review and endorsement with signature.

Once your Independent Project is endorsed by the chair, a section record indicating the course number, the chosen title, and your faculty advisor will be created in the department's course schedule. The proposal will go to the Dean's Office for approval, where your credits will be assigned and your registration will be completed. You will be notified via email if for any reason your proposal is not approved, or if the number of credits requested has been reduced.

Failure to meet the project objectives and requirements in the agreed upon time frame will result in a failing grade for the Independent Project.

Graduate Academic Policies, Procedures, and Regulations

- Degree_Requirements
- Grading_Policies
- Course_Credit_Course Transfer_and_Academic_Records
- Student_Standing
- Appeals_Procedures
- Graduation_Procedures
- Academic_Year
- Academic_Integrity
- Anti-Discrimination_and_Harassment_Policy
- Family Educational Rights and Privacy Act
- Campus_Security_Act

This page contain information on policies, procedures, and regulations that are specific to graduate study at Columbia College Chicago. Students should check with their individual programs for program-specific regulations that may be more restrictive than those that apply to all graduate programs. This page is the authority for College-wide policies and procedures. Where a variance occurs with publications from individual programs—other than more restrictive departmental policies—this page should be considered authoritative.

Graduate students are also subject to College-wide policies that may be found in the Informer, the College's student handbook. It is the student's responsibility to be aware of all policies, procedures, and regulations that apply to his/her program of study and the College as a whole.

Columbia College Chicago reserves the right to change, amend, modify, or cancel without notice, the statements on this page.

Degree Requirements

The following requirements apply to all master's degree programs. Individual graduate programs may have additional requirements or more restrictive regulations. Students should consult with their program handbook or website.

- MA at least 32 credits at the graduate level
- MAT at least 38 credits at the graduate level
- MFA at least 40 credits at the graduate level
- MAMat least 49 credits at the graduate level
- For degrees requiring 40 credits or fewer, no more than six credits of tutorial or independent project enrollment may be applied toward fulfillment of degree requirements; for degrees requiring 41 credits or more, no more than 12 credits may be applied.
- Candidates for master's degrees and graduate certificates must present a cumulative grade point average of at least 3.0 (B) in graduate course work.
- No more than six credit hours of course work with a grade of C may be applied towards a graduate degree or certificate.
- Courses with a grade lower than C are not applied toward the fulfillment of degree requirements; however, the grades are included in the calculation of the cumulative grade point average (GPA).
- All candidates for master's degrees must submit an acceptable final thesis/project or pass a comprehensive examination.
- Students working on their thesis/project must maintain continuous fall and spring thesis registration.
- The time limit for MA and MAT degrees is five years. All requirements including acceptance of the final thesis/project must be completed within this time. Approved leave of absence does not extend the time limit.
- For MFA and MAM degrees, the time limit is seven years. All requirements including acceptance of the final thesis/project or a passing grade on the comprehensive examination must be completed within this time. Approved leave of absence does not extend the time limit. (Please note that the Film/Video Department sometimes extends the period in which a student may complete his/her thesis.)
- If a student does not complete the degree within the prescribed time limit, the program may require that courses be retaken to replace those more than five or seven years old. The original grades for any retaken courses are not replaced, but appear on the academic record along with the "retake" course grade and are included in the calculation of the cumulative grade point average.

Course Loads

All graduate students are expected to maintain at least part-time status (six graduate credits) each term they are registered—the only exception being when a student is enrolled in Thesis. Full-time graduate enrollment is nine to twelve graduate credits each regular semester (fall and spring). In some departments, the faculty advisor may permit a student to enroll for more than twelve credits, subject to approval by the program director or department chair.

Part-time graduate students enroll for six to eight credits or a minimum of two courses each regular semester until they have completed the course work requirements of their degree program. Enrollment in the summer session or J-Session is optional for most departments and carries no minimum credit requirement.

Students holding a Follett Fellowship must enroll for a minimum of nine graduate credits during the semester(s) for which the fellowship is awarded. Students awarded the Graduate Opportunity Award (GOA), a Getz Graduate Award, or a Departmental Merit Award (DMA) must enroll for a minimum of six graduate credits during the semester(s) for which the award is given.

Students who wish to waive the minimum credit requirement for a particular term must submit a request in writing to

the program director prior to registration. Approval of such a request is not automatic and should not be expected unless the student is in good standing and has completed at least nine credits of graduate course work at Columbia.

A student who has been placed on academic probation may request a waiver for the probationary semester, in addition to any previous waiver, from the program director. Approval of the request precludes any future waiver, regardless of academic standing.

Students who wish to drop or withdraw from one or more courses after registration, thereby decreasing their enrollment below the six-credit minimum, must also submit a request for waiver to the program director. Such request will be approved or denied according to the same criteria as an advance request.

Before dropping or withdrawing from any courses, students should seek advice about the impact on their federal and other financial aid.

A waiver of the minimum credit requirement may adversely affect a subsequent request for a leave of absence. Before submitting a request for waiver, a student should meet with a faculty advisor to develop an overall plan that ensures progress toward degree completion.

Candidacy and Status Reviews

Some graduate programs require periodic reviews of student achievement at specific points in their program of study. In MFA programs, this typically involves a review of student work prior to the commencement of the thesis project (a “candidacy review”). Some departments also review students at either the completion of their first semester or first year of study. A student who does not successfully pass such an assessment may be placed on academic probation until he/she makes a suitable adjustment—in grade point, work quality, etc.—or may be asked to leave the program.

Master’s Thesis/Project and Comprehensive Examination

All of Columbia’s graduate programs require either an acceptable final thesis or project or a passing grade on a comprehensive examination. Description of the nature, scope, and format of the thesis/project for each graduate program appears in departmental publications along with a summary of the departmental procedures for submission, review, and (if required) revision and resubmission. Currently, the Arts, Entertainment, and Media Management (AEMM) program is the only program that allows students to take a comprehensive examination in lieu of submitting a thesis/project. Students interested in pursuing this option must work with their AEMM faculty advisor to determine their eligibility.

Except as otherwise specified in departmental publications, each master’s thesis or project is reviewed departmentally by a thesis committee. At least one committee member is selected by the student who may request a member from outside the department program. The thesis advisor serves as a member of the committee.

At the close of a semester of thesis registration, the thesis advisor awards a grade of S (satisfactory progress) or U (unsatisfactory program), whether or not the thesis/project has been completed. A student who has not completed the thesis/project by the close of the semester must register for the next semester or term for at least one credit of Thesis or Thesis Continuance before the thesis can be submitted for final review. A grade of S earns credits in progress toward a thesis/project but is not included in the calculation of the grade point average; a grade of U does not earn credit and is not included in the calculation of the grade point average.

Some graduate programs require a thesis defense. This defense must be completed before a student graduate and receive his/her degree.

Grading Policies

Columbia College Chicago uses a 4.0 scale to calculate the cumulative grade point average. Individual graduate programs vary in the awarding of plusses and minuses. Students should consult with their programs for program-specific grading policies.

Grade	Description	Grade Points Awarded
A	Excellent	4.0
A-		3.7
B+		3.3
B		3.0
B-	Above Average	2.7
C+		2.3
C		2.0
C-		1.7
D	Below Average	1.0
F		0.0
P	Pass	0.0
I	Incomplete	0.0
W	Withdrawal	0.0

The following departments do not make use of plus/minus grades in assessing graduate student work: Architectural Studies, Dance Movement Therapy and Counseling, Music, Photography.

Incomplete (I) Grade

A graduate student whose performance in a course has been satisfactory and who finds, due to extraordinary and unforeseeable circumstances, that he/she is unable to complete one or more course requirements by the close of the term, may request a grade of Incomplete. Incompletes will not be issued without a properly completed Student-Faculty Agreement for Incomplete Grade. Approval of a request for an Incomplete should be on file no later than the last day of the semester. A student may request Incomplete grades for some or all classes taken in a given semester.

The award of an Incomplete is never automatic. It requires consultation between student and instructor and commits each of them to a specific agreement concerning submission of the outstanding course work.

The maximum period allowable for the completion of course work is the close of the following academic term;

individual circumstances may result in shorter periods. Incompletes in a spring semester course must be cleared no later than the end of the following summer session; fall Incompletes, in spring; summer, in fall, J-Session, in spring. A leave of absence or failure to enroll in the next academic term does not extend this deadline.

Incompletes that accumulate beyond the semester in which they must be cleared may result in consultation between the department and the appropriate school dean. In some cases, this may result in a student's being placed on probation, suspended, or dismissed from the graduate program. Students holding a grade of Incomplete in a course that is a prerequisite for another course will not be permitted to register for the more advanced course until the Incomplete is resolved.

In Progress (IP)

For graduate courses, the grade of IP is assigned only for those courses that are designed with the expectation that the students will not complete the course work in one semester's time. Course work such as internships or field placements may warrant an IP. When the student completes the course, usually within the next term, the instructor completes the online change of grade form. The new final grade replaces the IP on the student's academic record.

Withdrawal (W) from Course(s)

Following the second week of an academic term and prior to the end of the eighth week (or, from the second through the fourth week of the summer session), a student who wishes to withdraw from one or more courses must withdraw from the course online. For each such course, a grade of W is entered on the permanent record. Courses with a grade of W do not earn credit and are not included in the calculation of the grade point average (see *Corse_Loads*).

Official withdrawal with a grade of W is not possible after the eighth week of classes (or fourth week of the summer session). Thereafter, if discontinuation is dictated by circumstances beyond the student's control, the grade of Incomplete (I) may be appropriate (see *Incomplete Grade*). Otherwise, the instructor will assign a course grade based upon the amount and quality of work completed prior to discontinuation.

Continuing students who drop or withdraw from all course work during any term following the first semester should first request a leave of absence. Spaces in graduate programs are limited, and a space may not be available when a student desires to return. If a student has left the program without an approved leave of absence, he/she will need either official approval from the program director/department chair or official readmission based upon a new application form in order to resume study. (see *Resuming Students and Returning Students*). In either case, the five-year (or seven-year) limit for completion of degree requirements will be calculated from the initial term of entry.

Students who are planning to withdraw from course work should discuss their decision with the graduate program and Student Financial Services. It is the student's responsibility to make sure he/she has met any and all withdrawal requirements and to be aware of any consequences, financial or otherwise, associated with the decision to withdraw. It is especially important that international graduate students also meet with the assistant dean of international student affairs to learn how their decision may affect their status (also see *Withdrawal from Program*).

Change of Grade

All grade changes must be initiated by the instructor in whose course the original grade was awarded. A change of grade usually results from one of the circumstances listed below. Grade changes are approved by the department chair and then confirmed by the associate dean.

- Removal of Incomplete or In Progress following completion of outstanding requirements.
- Discovery of a posting error.

- Discovery of a violation of academic integrity.
- Reconsideration following an appeal.

Course Credit, Course Transfer, and Academic Records

A graduate student seeking transfer credit must submit a written request to the program director or department chair along with an official transcript showing the course(s) in question. If the request is approved at the departmental level, a written recommendation of transfer credit is then forwarded to the associate dean for approval. If approved, the Registrar is notified and the change is made to the student's academic record. To be eligible for transfer, course work must meet the following criteria:

- Courses must have been taken at a regionally accredited institution.
- Courses must have been taken for graduate credit.
- Courses must have earned an A or B or equivalent on a numerical scale.
- Credits earned cannot already have been applied toward the completion of a previous degree.
- Course work must have been completed not more than five years before the student's first semester of graduate study at Columbia.
- Some departments do not allow transfer of credit for required courses.

The total of all hours earned through transfer and credit-by-examination may not exceed six credits in programs requiring 40 credits or fewer, or twelve credits for programs requiring 41 hours or more.

Transfer credit is applied only toward credits earned and does not affect the cumulative grade point average.

Transfer credit evaluations are conducted only for admitted graduate students. While some preliminary transfer credit evaluation may be possible for prospective students, it is at the discretion of the graduate department; and it is not official or binding.

Credit by Examination

Graduate students may also request the award of credit by examination in lieu of enrolling for some Columbia courses. The request must be made at the outset of the student's program and be approved by the student's faculty advisor and the program director or department chair. The examination is generally administered by the regular instructor of the course in question. The results of the examination, including a recommended grade of A or B, are submitted to the program director or department chair for final approval. The course title, number, credits, and grade are then submitted to the Registrar along with the name of the examining instructor for entry onto the student's academic record. Student Financial Services prepares the appropriate statement of charges (equal to the current tuition rate, per credit) for each posting of credits.

Credit by examination earns credit toward completion of degree requirement and the grade is included in the calculation of the cumulative grade point average. A total of all hours earned through transfer credit and credit by examination may not exceed six credits for programs requiring 40 credits or fewer or twelve credits for programs requiring 41 hours or more.

Internal transfer

Graduate students may study in only one Columbia graduate program at a time. In the rare instance of program change within Columbia, the College does not specify a limit on internal transfer. Instead, such transfers are handled on a case-

by-case basis by the programs involved.

A graduate student who wishes to change degree programs within his/her current graduate department must submit the following to the Office of Graduate Admissions by the appropriate application deadline:

- A letter of intent addressed to the director of graduate admissions.
- A new application form for the new program.
- An approval letter from the chair/director of the new program detailing any supplemental requirements.
- Any supplemental documents/work samples, etc., required by the new program.

A graduate student who wishes to withdraw from one degree program and enter an entirely different degree program must submit a new application package with all supporting materials to the director of graduate admissions. Such students must follow the regular guidelines and deadlines as outlined in the admission instructions. These students will be reviewed for admission along with other applicants for that cycle.

The College does not permit vertical transfer of credits from undergraduate courses. When prospective graduate students elect to enroll for undergraduate course work, such course work is not subsequently applicable toward the requirements of the graduate degree.

Course Waivers

Graduate credit is awarded only through regular enrollment, transfer credit, and credit by examination. Columbia College does not offer course waivers or other exemptions, such as life experience credentialing, at the graduate level. Therefore, graduate students do not receive credit by “placing out” of courses; however, the admissions committee of a program may recommend waiving prerequisite undergraduate courses normally required for admission.

Course Substitutions

When a required graduate course would essentially duplicate life experience or a course previously taken for undergraduate credit, a graduate student may request departmental approval to substitute the required course in lieu of retaking it for graduate credit. The student petitions the program director or department chair for approval to substitute the required course with another course in the program curriculum. The department chair/program director compares the student’s prior knowledge attained with the course curriculum and may approve course substitute. If approved, the Registrar is notified with a copy to the associate dean. The approval of course substitution does not in any way reduce the credit requirements for earning a graduate degree in a particular program. Some departments do not allow substitution for required courses.

Dropping Courses

After registration and prior to the end of the second week of classes (one week in the summer), a student wishing to drop one or more courses completes the drop process online. Dropped courses will not appear on the student’s academic record.

Retaking Courses

Any course in which a W was assigned may be taken for credit. Within limits established by individual programs, certain courses required for the degree may be taken for credit more than once. The original grade for the course is not replaced. Both the original grade and the “retake” course grade appear on the academic record and are included in

calculation of the cumulative grade point average.

Before a student decides to retake a course, he/she should first consult with a faculty advisor and Student Financial Services to determine whether such a decision would have any impact on his/her federal or other financial aid.

Transcripts

Official Columbia College Chicago transcripts are maintained by the Records Office. Students may request official transcripts from that office located at 600 South Michigan Avenue. For information, call 312-369-7224.

Student Standing

Leave of Absence

Graduate students may be granted a leave of absence, unconditional or conditional, for up to one calendar year upon the recommendation of the program director or department chair. In either case, an approved leave of absence does not extend the time limit for completion of degree requirements. The circumstances necessitating the leave will be taken into consideration if an extension of the time limit is requested.

Unconditional leave may be granted to students in good standing who have not previously taken a leave of absence and who have maintained the required minimum credit course load. The request must be submitted to the program director/department chair at least six weeks prior to the registration period for the first term of absence. At the close of the authorized period of leave, students must contact the program director/department chair to begin the process of resuming study.

Conditional leave may be granted to students who have been placed on academic probation in lieu of enrollment for the probationary semester. If leave is granted, a letter of approval will specify the conditions that must be met prior to resumption of study. These conditions will include, but not necessarily be limited to, the conversion of any outstanding Incomplete grades to a grade of C or better. Conditional leave will be granted only once.

In the case of any instance of leave, the Dean is notified.

Withdrawal from Program

Applicants who have accepted an offer of admission but have not yet registered for classes may withdraw from the program by canceling their confirmation of intention to enroll. Applicants should do this by contacting the director of graduate admissions before the beginning of the originally intended term of study.

Students who drop or withdraw from all course work during their first term of graduate enrollment will not have established graduate standing and may be required to reapply. If a subsequent application for readmission is approved, calculation of the five-year (or seven-year) limit for completion of degree requirements will begin with the new term of entry (see Time Limits).

Academic Probation

A student whose progress in a graduate program fails to meet minimum academic standards is placed on academic probation for one regular semester. The following requirements apply to all graduate students. Individual graduate programs may have additional requirements.

- A student who earns a semester grade point average of 2.5 or less in any term (fall, spring, or summer) is placed on probation for the next regular semester (fall or spring).
- A student whose cumulative grade point average falls below 3.0 for two consecutive academic terms is placed on probation for the following fall and spring semesters.
- Regardless of grade point average, a student whose cumulative academic record shows two grades less than B (totaling six credits or more) is placed on probation for the fall or spring semester following the semester in which the second grade is earned.

In matters relating to academic probation, the summer session is treated differently from the fall and spring semesters. Poor performance in the summer session may result in placement on probation; however, since summer enrollment is optional, the summer session is not calculated as a probationary term for students whose spring semester performance results in probation. For such students, the following fall semester is the term of probation.

Academic probation does not preclude continued enrollment in graduate study. It does attach the following two conditions to enrollment.

- The student must earn at least a B in all courses attempted during the probationary semester; the normal minimum credit requirement may be waived upon request (see Course Loads).
- The student may not arrange for an incomplete in any course attempted during the probationary semester.

A student who meets these conditions is automatically restored to good standing at the close of the probationary semester. A student who fails to meet these conditions may be suspended from the graduate program or, at the discretion of the program/department, may be continued on probation.

The Dean is notified, in writing, of any student on probation.

Academic Suspension

Suspension is a temporary withdrawal of permission to enroll. It is possible for a student to be reinstated after at least one fall or spring semester on suspension.

Academic suspension is the consequence of continuing unsatisfactory academic performance following placement on academic probation. A student may be suspended under the following conditions:

- The student does not fulfill the conditions of probation by the end of the probationary semester.
- The student has been placed on probation before the current probation and, as a result of the current probation, again fails to meet minimum academic standards.

The program director or department chair oversees conditions for suspension and reinstatement after suspension.

The Dean is notified, in writing, of the academic suspension of any student.

Reinstatement After Suspension

A student who has been suspended for academic reasons is not eligible to enroll in the next regular semester (fall or spring). The student may petition the program for reinstatement after a period of one regular semester. The petition should describe any changes in those circumstances that may have hindered academic performance and must offer clear evidence of

potential for further progress toward the degree. In order for a petition for reinstatement to be considered by the program, it must be submitted no later than six weeks before the start of the semester for which reinstatement is sought.

Academic Dismissal

A student who has been reinstated following academic suspension and again fails to meet minimum academic standards will be dismissed from the graduate program. Following academic dismissal, a student is not eligible for readmission to any of Columbia's graduate programs.

The Dean is notified, in writing, of the academic dismissal of any student.

Dismissal for Non-academic Reasons

A student whose behavior is inconsistent with the College's code of conduct may be dismissed summarily by the school dean or another member of the College's upper administration.

The Dean is notified, in writing, of the non-academic dismissal of any student.

Resuming Studies and Returning Students

Students who have interrupted their studies for one full academic year or longer and who have not been granted an official leave of absence must obtain permission to resume their studies from the program director or department chair. Students who wish to resume must discuss this possibility with their department advisor and send a written request with an explanation of their absence to the program director/department chair. This request must be made at least six weeks prior to the start of the term in question.

Appeals Procedures

Graduate students may appeal non-academic, administrative decisions (e.g., late withdrawals, refunds of tuition) by submitting a written petition to the Assistant Dean of Student Development with copies to the program director, faculty advisor, and associate dean of the school. The Assistant Dean of Student Development will, in consultation with the dean's office and the department, review and research the case and will either approve or deny the appeal. Written notification of the Assistant Dean's decision is mailed to the student with copies to the program director, the associate dean, and the Registrar. This closes the appeals process and a copy is also placed in the student's permanent file.

Similarly, graduate students may appeal for review of any academic decision, such as the award of a course grade. Typically, such issues are resolved informally between the student and the instructor. If the informal appeal is not successful, the student may elect to file a formal appeal by submitting a written petition to the program director or department chair with a copy to the student's faculty advisor and the course instructor. Following review at the department level, the written decision of the director or chair is mailed to the student with copies to the faculty advisor, course instructor, and student's permanent file.

If the student wishes to appeal the decision of the program director or department chair, a written petition must be submitted to the dean of the relevant school with copies to the faculty advisor, the program director or department chair, and the course instructor. The decision of the dean is final. Written notification of the decision is mailed to the student with copies to the faculty advisor, program director or department chair, course instructor, and the student's permanent file.

Graduation Procedures

There are three required forms that must be submitted by students completing their graduate degrees: Graduation Application Form, Program of Study Form 401, and the Thesis Acceptance Form. The Graduation Application Form and Form 401 are initiated and completed by the student. Both forms are available on the graduate website and are due at different points during the final term of student. The website also provides specific instructions and deadlines for these forms. The Thesis Acceptance Form is completed by the program once the thesis paper/project/exam has been approved.

Academic Year

Each academic year at Columbia includes two 15-week semesters (fall and spring) plus a summer session. Courses taken in the J-Session are counted as part of the spring term. The regular academic year for most programs is fall and spring semesters. Some programs encourage their students also to take full advantage of the summer semester. For purposes of the awards such as Follett, GOA, and assistantships, only fall and spring semesters are included. Students who receive financial aid and wish to take summer courses must budget for the in their existing financial aid package.

While the usual term of a class is a full 15 weeks, some subjects may be offered in shorter periods, ranging from one to eight weeks. These intensive courses meet more frequently than the 15-week courses.

Courses are scheduled during the day and evening as well as on Saturdays to accommodate the schedules of working students. The number of evening and weekend courses varies by department.

Academic Integrity

Students at Columbia College Chicago enjoy significant freedom of artistic expression and are encouraged to stretch their scholarly and artistic boundaries. However, the College prohibits all forms of academic dishonesty. “Academic dishonesty” is understood as the appropriation and representation of another’s work as one’s own, whether such appropriation includes all or part of the other’s work or whether it comprises all or part of what is represented as one’s own work (plagiarism). Appropriate citation avoids this form of dishonesty. In addition, “academic dishonesty” includes cheating in any form, the falsification of academic documents, or the falsification of works or references for use in class or other academic circumstances. When such dishonesty is discovered, the consequences to the student can be severe.

In Cases of Academic Dishonesty

When a faculty member of the College has evidence that a student has represented another student’s work as his or her own or has engaged in any other form of academic dishonesty, the faculty member, in consultation with the chairperson of the department or the chairperson’s designated representative, may lower the student’s grade, fail the student, or apply such other sanctions as may be appropriate. The faculty member should notify the student promptly of the discovery. The student may meet with the faculty member to seek redress from the accusation or from any proposed sanction; but if no mutually satisfactory resolution can be reached, a written and dated appeal may be made within two weeks of the meeting to the chairperson of the department or a designated representative. A copy of any such appeal must also be sent to the faculty member.

Within two weeks of receiving the appeal, the chairperson or designee should meet with the student and, if mutually agreeable, will include the faculty member in the meeting. If this meeting fails to resolve the issue, a written and dated

appeal may be made within two weeks to the dean of the appropriate school. The dean's decision shall be final and shall be rendered in a timely fashion. Academic Integrity Policy

Anti-Discrimination and Harassment Policy

Columbia College Chicago is committed to maintaining an environment that respects the dignity of all individuals. Accordingly, Columbia will not tolerate harassment or discrimination based on race, national origin, ethnicity, sexual orientation, gender, age, disability, or religion are illegal. Students can file complaints of harassment and/or discrimination, or obtain a copy of Columbia's Anti-Discrimination and Harassment Policy, from the Office of Human Resources.

Family Educational Rights and Privacy Act Annual Notice to Students

Columbia College Chicago complies with the Family Educational Rights and Privacy Act of 1974 (FERPA), as amended, by publishing an annual notice to students of their rights under the Act in Columbia College Chicago's Catalog and Student Handbook.

- I. Upon written request, students may inspect and review their educational records by submitting their request to the registrar. Columbia will endeavor to provide the student an opportunity to inspect and review his or her educational records within a reasonable time after receiving the request, not exceeding 45 days from the receipt of the request. Students' educational records are maintained under the supervision of the registrar in the Records Office, Room 611, 600 South Michigan Avenue, Chicago, Illinois, 60605.
- II. It is Columbia's policy that no personally identifiable information from educational records will be released without prior written consent of the student, except for that information designated in this policy as directory information and such personally identifiable information that may be disclosed under the circumstances allowed under the Act and regulations passed pursuant to the Act. The following personnel are granted access to educational records without prior written consent of the student as a matter of routine and for legitimate educational purposes: the registrar, the General Counsel's Office, the student services directors, and Student Financial Services, College advisors, the president of the College, the provost, the vice president of student affairs, the deans, and the chairpersons of the academic departments, and any of their agents. Student educational records are made available to the above designated persons in furtherance of the legitimate educational purposes of record maintenance, evaluation and advising, financial aid evaluation, review for disciplinary and academic action, and billing.
- III. As required by the Act and regulations, Columbia College Chicago maintains a record of written requests for personally identifiable information whether or not such requests are granted. Each student has the right to inspect and review the record of written requests for disclosures of personally identifiable information that is maintained in his or her permanent record.
- IV. Columbia College Chicago designates the following information as directory information: the student's name; information on whether or not a student is registered in the college during the term in which the information is requested; dates of attendance; information concerning the student's graduation status, including whether or not he or she has graduated from the college, the date of any degree awarded, and the type of degree awarded; major field of study; awards received; and participation in officially recognized activities, sports, and organizations. Students have the right to withhold disclosure of the above information by notifying the registrar in writing. The proper form for refusal of disclosure is available in the Records Office.
- V. A student has the right to request amendment of his or her educational records to ensure that the educational record information is not inaccurate, misleading, or in violation of the student's rights. The procedure to seek amendment of a student's educational records is as follows:

1. A written request must be submitted to the registrar stating the reason a student seeks to amend his or her educational record and attaching any supporting documentation to the request.
2. Within a reasonable time after receiving the request, but in no event longer than 45 days, the registrar will issue a decision in response to the student's request. If the decision is unfavorable, the student has the right to a hearing before a panel of the associate deans on the request to amend. The student has the right to be represented by counsel at the hearing. The decision of the Academic Standards Review Committee is final.
3. In the event of an unfavorable decision by the Academic Standards Review Committee, the student has the right to include a written statement setting forth his or her reasons for disagreeing with the Committee on the matters presented in the request to amend the records.
4. Each student has the right to file a complaint with the United States Department of Education concerning alleged failures by Columbia to comply with the requirements of the Act and the regulations passed pursuant thereto.

Campus Security Act

In compliance with the Campus Security Act of 1992, Columbia College Chicago prepares and distributes an annual Campus Security Report. A copy of each annual report may be obtained from the Office of Safety and Security. The annual report contains the following information:

- Current campus policies regarding facilities and procedures for students and others to report criminal actions or other emergencies occurring on campus and the college's responses to such reports;
- Current campus policies concerning security access to and security maintenance of campus facilities, including the Residence Center;
- Current campus policies concerning campus law enforcement, including a discussion of the enforcement authority of campus security personnel and policies that encourage accurate and prompt reporting of all campus crimes;
- A description of programs designed to inform students and employees of campus security procedures and practices and to encourage students and employees to be responsible for their own security and the security of others;
- A description of crime awareness and prevention programs;
- Statistics for the current and two preceding years concerning the occurrence on campus of the following offenses: murder, sex offenses, aggravated assault, burglary, and motor vehicle theft;
- Statistics for the current and two preceding years concerning the number of arrests on campus for the following crimes: liquor law violations, drug abuse violations, and weapons possessions;
- A statement of policy regarding the possession, use, and sale of alcoholic beverages and illegal drugs and the enforcement of federal, state, and local laws relating to alcoholic beverages and illegal drugs;
- Current campus policy on the timely notification to the campus community of the occurrence on campus of crimes considered to be a threat to students and employees;
- Current campus policy on prevention of and responses to sex offenses occurring on campus; and
- Information indicating where law enforcement agency information can be found concerning registered sex offenders.

Information regarding the list of registered sex offenders may be obtained through the Web site of the Chicago Police Department.

Schools & Departments

School of Fine & Performing Arts

Art+Design

Arts, Entertainment & Media Management

Dance

Dance Movement Therapy & Counseling

Fashion Studies

Fiction Writing

Music

Photography

Theatre

School of Liberal Arts & Sciences

ASL-English Interpretation

Education

English

First-Year Seminar

Humanities, History & Social Sciences

Science & Mathematics

School of Media Arts

Audio Arts & Acoustics

Film & Video

Interactive Arts & Media

Interdisciplinary Arts

Journalism

Marketing Communication

Radio

Television

Faculty Listing

*Recipient of the Excellence in Teaching Award

Abell, Jeff

Associate Professor, Interdisciplinary Arts

MM, Northern Illinois University, DeKalb, Illinois

Adams, Gerald E.

Associate Professor, Science and Mathematics

PhD Geological Sciences, Northwestern University, Evanston, Illinois

Ades, Molly Jean

Lecturer, English

MA Applied Linguistics, University of Illinois at Chicago, Chicago, Illinois

Akintonde, Shanita B.

Associate Professor, Marketing Communication

MBA, Illinois Institute of Technology, Chicago, Illinois

Aksikas, Jaafar

Associate Professor, Humanities, History, and Social Sciences

PhD Cultural Studies, George Mason University, Fairfax, Virginia

Albers, Randall*

Professor, Chair, Fiction Writing

PhD English Language and Literature, University of Chicago, Chicago, Illinois

Alexander , Jack

Associate Professor, Audio Arts and Acoustics

BA Speech/Theatre/TV and History, University of Illinois, Chicago, Illinois

Allegretti, Andrew

Associate Professor, Fiction Writing

MS English, Northern Illinois University, DeKalb, Illinois

Allen, Herbert

Associate Professor, Marketing Communication

BS, Regent College, Albany, New York

Allen, Sandra

Assistant Professor, Marketing Communication

MBA, Pepperdine University, Malibu, California

Amandes, Paul*

Associate Professor, Theatre

BM, Northern Illinois University, DeKalb, Illinois

Amin, Kadji

Assistant Professor, Humanities, History and Social Sciences

PhD Romance Studies (French), Duke University, Durham, North Carolina

Andrews, Sean

Assistant Professor, Humanities, History and Social Sciences

PhD Cultural Studies, George Mason University, Fairfax, Virginia

Aquiline, Danielle

Lecturer, English

MFA Creative Writing, Columbia College Chicago, Chicago, Illinois

Asma, Stephen T.

Professor, Humanities, History, and Social Sciences

PhD Philosophy of Science, Southern Illinois University, Carbondale, Illinois

Avsar, Rojhat B.

Assistant Professor, Humanities, History and Social Science

PhD Economics, University of Utah, Salt Lake City, Utah

Bae, Hyunjung

Assistant Professor, Marketing Communication

PhD Social Psychology, University of Illinois, Urbana-Champaign, Illinois

Bailey, George

Associate Professor, English

PhD English, University of Illinois, Chicago, Illinois

Bakkum, Nathan

Assistant Professor, Music

MA Ethnomusicology, University of Chicago, Chicago, Illinois

Baldwin, Sheila V.

Associate Professor, English

PhD Education Administration, Roosevelt University, Chicago, Illinois

Balter, Marcos

Assistant Professor, Music

PhD Music Composition, Northwestern University, Chicago, Illinois

Barbier, Annette

Professor, Chair, Interactive Arts and Media

MFA, School of the Art Institute of Chicago, Chicago, Illinois

Bargar, Robin

Dean, School of Media Arts

Professor, Interactive Art and Media

AMusD, University of Illinois, Urbana-Champaign, Illinois

Barreras, Michelle

Lecturer, Early Childhood Education

MEd in Early Childhood Leadership and Advocacy, National-Louis University, Evanston, Illinois

Bartoni, Doreen

Professor, Film & Video

MA Film Studies, Northwestern University, Evanston, Illinois

Baxter, Janell

Assistant Professor, Interactive Arts and Media

MS Computer Science, University of Chicago, Chicago, Illinois

Beaton, Alyson

Assistant Professor, Art and Design

MFA Visual Communication, The School of the Art Institute of Chicago, Chicago, Illinois

Beaudoin, Beau Basel *

Associate Professor, Television

PhD Media Analysis/Multicultural Learning, Union University, Jackson, Tennessee

Becker, Anne

Assistant Professor, Education

EdD Curriculum and Instruction Aurora University, Aurora, Illinois

Been, Audrean

Associate Professor, Fashion Studies

MAT Interdisciplinary Arts, Columbia College Chicago, Chicago, Illinois

Belisle-Chatterjee, Ava

Associate Professor, Education

PhD Curriculum and Instruction, University of Illinois at Chicago, Chicago, Illinois

Berner, Dave

Associate Professor, Radio

MFA Creative Writing, Fairleigh Dickinson University

Bethishou, Ninoos

Senior Lecturer, Film & Video

BA Film, Columbia College Chicago, Chicago, Illinois

Bey, Dawoud

Professor, Photography

MFA Photography, Yale University, New Haven, Connecticut

Bianco, Frank

Senior Lecturer, Television

BS Education Psychology, State University of New York, Geneseo, New York

Binion, McArthur

Associate Professor, Art and Design

MFA Painting, Cranbrook Academy of Art, Bloomfield Hills, Michigan

Blanariu, Mihaela

Assistant Professor, Science and Mathematics

PhD Mathematics, State University of New York at Buffalo, Buffalo, NY

Blandford, Robert

Assistant Professor, Arts, Entertainment, and Media Management

BA Art History, University of Illinois, Urbana-Champaign, Illinois

Blouin, Rose

Associate Professor, English

MA English, Chicago State University, Chicago, Illinois

Bloyd - Peshkin, Sharon

Associate Professor, Journalism

MA English, University of Virginia, Charlottesville, Virginia

Blum Malley, Suzanne

Associate Professor, English

MA Applied Linguistics and Hispanic Literatures, University of Illinois, Urbana-Champaign, Illinois

Board, Matthew

Assistant Professor, Interactive Arts and Media

MFA, College of Design, Art, Architecture and Planning, University of Cincinnati, Cincinnati, Ohio

Bogdan, Joseph

Assistant Professor, Arts, Entertainment and Media Management

Boris, William

Lecturer, Music

BA Liberal Arts, University of Notre Dame, Notre Dame, Indiana

Bouly, Jenny

Assistant Professor, English

MFA Creative Writing, University of Notre Dame, South Bend, Indiana

Boyd, Ann

Lecturer, Theatre

MFA Performance, School of the Art Institute of Chicago, Chicago, Illinois

Brailey, Kristine

Lecturer, First Year Seminar

MFA Photography, Columbia College Chicago, Chicago, Illinois

Brindisi, Jerry

Assistant Professor, Arts, Entertainment, and Media Management

MA, New York University, New York, New York

Brooks, Adam

Professor, Art and Design

MFA Sculpture/Time Arts, School of the Art Institute of Chicago, Chicago, Illinois

Brooks, Bonnie

Associate Professor, Dance

MA English, George Mason University, Fairfax, Virginia

Brozynski, Dennis A.

Associate Professor, Fashion Studies

BFA Fashion Design, School of the Art Institute of Chicago, Chicago, Illinois

Brunetti, Ivan

Assistant Professor, Art and Design

MFA University of Chicago, Chicago, Illinois

Brunk, Terence

Associate Professor, English

PhD Literatures in English, Rutgers University, New Brunswick, New Jersey

Buchar, Robert

Associate Professor, Film & Video

MFA Cinematography, Film Academy of Fine Arts, Prague, Czech Republic

Budde, Susan

Lecturer, Early Childhood Education

MA Early Childhood Education, University of Illinois, Chicago, Illinois

Büdy, Beatrix*

Assistant Professor, Science and Mathematics

PhD Biochemistry, Cleveland State University, Cleveland, Ohio

Butera, Kathleen

Lecturer, Arts, Entertainment, Media Management

MEd, Duquesne University, Pittsburgh, Pennsylvania

Byrum, Ashton

Assistant Professor, Theatre

MFA Directing, College-Conservatory of Music, University of Cincinnati, Cincinnati, Ohio

Calabrese, Barbara

Associate Professor, Chair, Radio

MS Speech Pathology, University of Illinois, Urbana-Champaign, Illinois

Callis, Cari

Associate Professor, Film & Video

MA Creative Writing, University of Illinois, Chicago, Illinois

Cancellaro, Joseph

Associate Professor, Interactive Arts and Media

PhD Music Composition, University of Edinburgh, Edinburgh, Scotland

Cannon, Charles E.

Professor of Distinction in Chemistry, Science and Mathematics

PhD Physical Organic Chemistry, University of Wisconsin, Milwaukee, Wisconsin

Caplan, Marcelo

Associate Professor, Science and Mathematics

BSc Electrical Engineering, Israeli Institute of Technology, Technion City, Haifa, Israel

Caplan, Michael

Associate Professor, Film & Video

MFA Film, Northwestern University, Evanston, Illinois

Carey, Alison

Assistant Professor, Photography

MFA Art Studio, University of New Mexico, Albuquerque, New Mexico

Carpenter, Peter

Associate Professor, Dance

MFA Dance, University of California Los Angeles, Los Angeles, California

Castillo, Mario

Associate Professor, Art and Design

MFA Installations and Multimedia, California Institute of the Arts, Valencia, California

Catanese, Paul

Associate Professor, Interdisciplinary Arts

MFA Art and Technology, School of the Art Institute, Chicago, Illinois

Causey, Andrew

Associate Professor, Humanities, History, and Social Sciences

PhD Anthropology, University of Texas, Austin, Texas

Cecil, Jane

Lecturer, Early Childhood Education

MEd Instructional Leadership, University of Illinois-Chicago, Chicago, Illinois

Chakraborty, Madhurima

Assistant Professor, English

PhD English, University of Minnesota, Minneapolis, Minnesota

Chéenne, Dominique J.

Professor, Audio Arts and Acoustics

PhD Electrical Engineering, University of Nebraska, Lincoln, Nebraska

Chesler, Judd

Associate Professor, Film & Video

PhD Film, Northwestern University, Evanston, Illinois

Christophersen, Kevin

Associate Professor, Marketing Communication

MA Arts, Entertainment, and Media Management, Columbia College Chicago, Chicago, Illinois

Citron, Michelle

Professor, Chair, Interdisciplinary Arts

PhD Interdisciplinary Cognition, University of Wisconsin, Madison, Wisconsin

Cohan-Lange, Suzanne

Professor Emeritus, Interdisciplinary Arts

MS, Illinois Institute of Technology, Chicago, Illinois

Connell, Dana D.

Associate Professor, Fashion Studies

BA Dominican University Fashion Merchandising and MBA in progress, Dominican Marketing, River Forest, Illinois

Connell, Kelli

Associate Professor, Photography

MFA Photography, Texas Women's University, Denton, Texas

Cook, Peter

Assistant Professor, ASL – English Interpretation

BFA Graphic Design Rochester Institute of Technology Rochester, New York

Cooper, Kevin

Assistant Professor, Film & Video

MFA Producing, UCLA, Los Angeles, California

Cozzens, Timothy

Associate Professor, Art and Design

MFA Woodworking and Furniture Design, Rochester Institute of Technology, Rochester, New York

Cruz, Wilfredo

Associate Professor, Humanities, History, and Social Sciences

PhD Social Service Administration, University of Chicago, Chicago, Illinois

Cunningham, Paige

Assistant Professor, Dance

MFA Dance, University of Illinois, Urbana-Champaign, Illinois

Daley, Kenneth

Associate Professor, Chair, English

PhD English Language and Literature, New York University, New York, New York

D'Amato, Paul

Professor, Photography

MFA Photography, Yale University, New Haven, Connecticut

Daniels, Hope

Associate Professor, Radio

MSJ Journalism, Roosevelt University, Chicago, Illinois

Davis-Berg, Elizabeth

Assistant Professor, Science and Mathematics

PhD Biology, University of Kansas, Lawrence, Kansas

Day, Nancy

Associate Professor, Chair, Journalism

MA Communication, Stanford University, Palo Alto, California

DeGrazia, DonGennaro

Associate Professor, Fiction Writing

MFA Creative Writing, Columbia College Chicago, Chicago, Illinois

DeRogastis, James

Lecturer, English

BA Journalism, New York University, New York, New York

Del Valle, Tony

Associate Professor, English

PhD English, University of Illinois, Chicago, Illinois

Difranza, Lisa

Lecturer, First Year Seminar

MA Arts and Theology, Andover Newton Theological School, Newton, Massachusetts

Dinello, Dan

Professor, Film & Video

MFA Film and Video, University of Wisconsin, Madison, Wisconsin

Dodson, Zach

Assistant Professor, Art and Design

MFA, The School of the Art Institute Chicago, Chicago, Illinois

Dolak, David

Senior Lecturer, Science and Mathematics

MS Environmental Science, Indiana University, Bloomington, Indiana

Dowd, Tom

Assistant Professor, Interactive Arts and Media

MA Communications, NYIT, New York, New York

Dunscomb, J. Richard

Professor, Chair, Music

MME Education, Millikin University, Decatur, Illinois

Dylong, John

Associate Professor, Art and Design

MA Divisional Masters, University of Chicago, Chicago, Illinois

Economou, Rose

Associate Professor, Journalism

BA Political Science, University of Illinois, Chicago, Illinois

Edgerton, Betsy

Assistant Professor, Journalism

MA Education, DePaul University, Chicago, Illinois

Epperson, Jason

Lecturer, Theatre

Erdman, Joan L.

Professor, Humanities, History, and Social Sciences

PhD Anthropology, University of Chicago, Chicago, Illinois

Ernst, Elizabeth

Associate Professor, Photography

MS Photography, Illinois Institute of Technology, Chicago, Illinois

Esterrich, Carmelo

Associate Professor, Humanities, History, and Social Sciences

PhD Spanish, University of Wisconsin, Madison, Wisconsin

Falzone, James

Lecturer, First-Year Seminar

MM Contemporary Improvisation, with Academic and Performance Honors, New England Conservatory of Music, Boston, Massachusetts

Falzone, Ronald

Associate Professor, Film & Video

MFA Directing, Northwestern University, Evanston, Illinois

Filice, Mary

Assistant Professor, Arts, Entertainment, and Media Management

MA Film & Video, Columbia College Chicago, Chicago, Illinois

Fineman, Elissa

Lecturer, Television

MS Education, Bank Street College of Education, New York, New York

Fishman, Lisa

Associate Professor, English

MFA English, Western Michigan University, Kalamazoo, Michigan

Fitzpatrick, Peter

Professor, Chair, Photography

MFA, The University of New South Wales, Sydney, Australia

Flagg, Carly

Associate Professor, Chair, ASL – English Interpretation

MA Interpretation, Gallaudet University, Washington, DC

Fleischer, Ron

Associate Professor, Film & Video

BA Film, Columbia College Chicago, Chicago, Illinois

Foss, Lynette

Assistant Professor, Science and Mathematics

MA Education Secondary Biology, DePaul University, Chicago, Illinois

Foster - Rice, Greg

Associate Professor, Photography

PhD Art History, Northwestern University, Evanston, Illinois

Fowler, Angela

Interim Director, Early Childhood Education

MA Early Childhood Education Leadership, Concordia University, River Forest, Illinois

Fraterrigo, Tom

Senior Lecturer, Film & Video

MFA Film and Video, Columbia College Chicago, Chicago, Illinois

Frederking, William

Associate Dean, School of Fine and Performing Arts

Associate Professor, Photography

MFA Photography, University of Illinois, Chicago, Illinois

Freeman, Chap

Professor, Film & Video

MFA Creative Writing, University of Iowa, Iowa City, Iowa

Fry, Michael

Assistant Professor, Television

MFA Dramatic Writing for Film and Television, Tisch School of the Arts, New York University, New York, New York

Fuller , Karla Rae

Associate Professor, Film & Video

PhD Radio/TV/Film, Northwestern University, Evanston, Illinois

Furnes, Zachary

Assistant Professor, Humanities, History, and Social Sciences

PhD Communication, University of Pittsburgh, Pittsburgh, Pennsylvania

Gabriel, Rami

Assistant Professor, Humanities, History, and Social Sciences

PhD Psychology, University of California, Santa Barbara, California

Gamble, Melissa

Lecturer, Fashion Studies

BA Fashion Marketing and Management, Illinois Institute of Art, Chicago, Illinois

Garr, Mary Pat

Associate Professor, Education

MA Curriculum and Instruction, Concordia University, River Forest, Illinois

Gerding, David

Associate Professor, Interactive Arts and Media

MBA E-Business, University of Phoenix, Phoenix, Arizona

Gilbert, Heather

Assistant Professor, Theatre

MFA Lighting Design, DePaul University, Chicago

Ginsberg, Jeff

Associate Professor, Theatre

MFA Acting, Yale School of Drama, New Haven, Connecticut

Giroux, Joan

Associate Professor, Art and Design

MFA, Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, New York

Goldberg, Stephanie

Lecturer, Journalism

JD, Depaul University College of Law, Chicago, Illinois

Gonzales, Lisa

Assistant Professor, Dance

MFA Dance, Ohio State University, Columbus, Ohio

Gorman Jamrozik, Diana

Associate Professor, ASL-English Interpretation

MA Interpretation, Gallaudet University, Washington, DC

Graham, Glennon

Associate Professor, Humanities, History, and Social Sciences

PhD American History, Northwestern University, Evanston, Illinois

Grant, Julian

Assistant Professor, Film & Video

BFA, York University, Toronto, Ontario, Canada

Green, John C.

Professor, Turner Chair, Theatre

PhD Theatre, University of Plymouth, Plymouth Devon, United Kingdom

Green, Norma Fay

Professor, Journalism

PhD Mass Media, Michigan State University, East Lansing, Michigan

Greene, Arlene L.

Associate Professor, English

MA English Literature, Roosevelt University, Chicago, Illinois

Greene, Myra

Assistant Professor, Photography

MFA Art Studio, University of New Mexico, Albuquerque, New Mexico

Gresham, Ronald

Lecturer, Audio Arts and Acoustics

BS Speech Communication Radio/TV, North Central College, Naperville, Illinois

Gunkel, Ann Hetzel

Associate Professor, Humanities, History, and Social Sciences
PhD Philosophy, DePaul University, Chicago, Illinois

Haigh, Karen

Assistant Professor, Early Childhood Education
MED, Loyola University Erickson Institute, Chicago, Illinois

Haliday-McQueen, Carol

Associate Professor, Art and Design
MFA Painting, University of Illinois, Urbana-Champaign, Illinois

Hall, Scott

Senior Lecturer, Music
BM, Northern Illinois University, DeKalb, Illinois

Hamerton, Katharine

Assistant Professor, Humanities, History, and Social Sciences
PhD History, University of Chicago, Chicago, Illinois

Hamilton, Tom

Associate Professor, Marketing Communication
MBA Marketing, University of Chicago, Chicago, Illinois

Hansen, Renee Lynn

Associate Professor, English
MA Creative Writing, Columbia College Chicago, Chicago, Illinois

Hanson, Ann C.

Associate Professor, Science and Mathematics
MS Mathematics Education, University of Maryland, College Park, Maryland

Hardin, Ted

Associate Professor, Film & Video
MFA Video and Film Production, Ohio State University, Columbus, Ohio

Hartel, Peter

Associate Professor, Film & Video
BA Film, Columbia College Chicago, Chicago, Illinois

Hartmann, Kay

Associate Professor, Art and Design
MS Communication, Northwestern University, Evanston, Illinois

Hawkins, Ames

Associate Professor, English
PhD English Composition and Rhetoric, Wayne State University, Detroit, Michigan

Hayashi, Bill

Associate Professor, Humanities, History, and Social Sciences
PhD Committee on Social Thought, University of Chicago, Chicago, Illinois

Heaven, Virginia I *

Assistant Professor, Fashion Studies
MA Educating Adults, DePaul University, Chicago, Illinois

Hemenway, Ann

Associate Professor, Fiction Writing

MFA Fiction, University of Iowa Writer's Workshop, Iowa City, Iowa

Henry, Kevin

Associate Professor, Art and Design

MFA Industrial Design, University of Illinois, Chicago, Illinois

Hettel, Paul

Associate Professor, Film & Video

BA Film, Columbia College Chicago, Chicago Illinois

Hicks, Andrew

Lecturer, Interactive Art and Media

MFA Art and Technology, School of the Art Institute Chicago, Chicago, Illinois

Hillery, Julie

Professor, Fashion Studies

PhD, University of Wisconsin, Madison, Wisconsin

Hokanson, Taylor

Assistant Professor, Art and Design

MFA Art and Technology, School of the Art Institute of Chicago, Chicago, Illinois

Holdstein, Deborah

Dean, School of Liberal Arts and Sciences Professor, English

PhD Comparative Literature, University of Illinois, Urbana-Champaign, Illinois

Huang, Tao

Assistant Professor, Art and Design

PhD Architecture and Design Research, Virginia Tech, Blacksburg, Virginia

Huydts, Sebastian

Assistant Professor, Music

MA Music Composition and Music Theory, University of Chicago, Chicago, Illinois

Imus, Susan

Associate Professor, Chair, Dance/Movement Therapy and Counseling

MA Movement Therapy, Antioch University, Keene, New Hampshire

Iverson, Barbara K.

Associate Professor, Journalism

PhD Public Policy Analysis, University of Illinois, Chicago, Illinois

Jobson, Craig

Associate Professor, Art and Design

MFA Interdisciplinary Arts, Columbia College Chicago, Chicago, Illinois

Joe, Yolanda

Assistant Professor, Journalism

MA Journalism, Columbia University, New York, New York

Johnson, Gary

Associate Professor, Fiction Writing

MA Creative Writing, Columbia College Chicago, Chicago, Illinois

Johnson, Phyllis

Associate Professor, Arts, Entertainment, and Media Management
MM, Northwestern University, Evanston, Illinois

Jones, Adam

Lecturer, Film & Video
BFA, Photography/Film Electronic Media University of Illinois, Chicago, Illinois

Jones, Darrell

Assistant Professor, Dance
MFA Dance, Florida State University, Tallahassee, Florida

Jones, Doug

Associate Professor, Audio Arts and Acoustics
MA Education, Columbia College Chicago, Chicago, Illinois

Jordan, Daniel

Assistant Professor, Science and Mathematics
PhD Mathematics, Indiana University, Bloomington, Indiana

Kanters, Benjamin

Associate Professor, Audio Arts and Acoustics
MM Music Technology, Northwestern University, Evanston, Illinois

Kasten, Barbara

Professor, Photography
MFA Fiber Sculpture, California College of Arts and Crafts, Oakland, California

Khosravani, Azar

Associate Professor, Science and Mathematics
PhD Mathematics, Southern Illinois University, Carbondale, Illinois

Kiekeben, Friedhard

Associate Professor, Art and Design
M Phil., Royal College of Art, London, England; Dip Des., Hochschule Fuer Gestaltung Offenbach, Germany

Kilberg-Cohen, Garnett

Professor, English
MFA Creative Writing, University of Pittsburgh, Pittsburgh, Pennsylvania

Kostecka, Keith

Associate Professor, Science and Mathematics
DA Chemistry, University of Illinois, Chicago, Illinois

Koules, Chris

Associate Professor, Art and Design
MFA Art and Design, University of Illinois, Urbana-Champaign, Illinois

Krause, David

Lecturer, Film & Video
BFA Production Design, University of North Carolina School of the Arts, Winston-Salem, North Carolina

Kumorowski, Sandra

Assistant Professor, Marketing
MBA, Loyola University, Chicago, Illinois

Kunz, Anna

Lecturer, Art and Design

MFA Art Theory and Practice, Northwestern University, Evanston, Illinois

Kushner, Aviya

Assistant Professor, English

MFA Nonfiction Writing, The University of Iowa, Iowa City, IA

Lagueux, Robert C.

Director, First Year Seminar, Assistant Professor, English

PhD Music History, Yale University, New Haven, Connecticut

Laguna, Albert Sergio

Assistant Professor, English

PhD English and American Literature, New York University, New York, New York

Larsen, Dawn M.

Associate Professor, Arts, Entertainment, and Media Management

JD, University of Illinois, Urbana-Champaign, Illinois

Latta, Caroline Dodge

Distinguished Professor of Theater

PhD Theatre, University of Illinois, Urbana-Champaign, Illinois

Lawrence, Curtis

Associate Professor, Journalism

MSJ, Northwestern University, Evanston, Illinois

Lawrence, Michael

Lecturer, First Year Seminar

PhD (ABD) Communication Studies, The University of Iowa, Iowa City, Iowa

Lazar, David

Professor, English

PhD Creative Writing and Literature, University of Houston, Houston, Texas

Lee, J Stephen

Assistant Professor, Art and Design

MFA Graphic Design/Integrated Media, California Institute of the Arts, Valencia, California

Leturia, Elio

Assistant Professor, Journalism

MS Journalism, University of Illinois Champaign-Urbana, Illinois

Levinson, Ilya

Assistant Professor, Music

PhD Music Composition, University of Chicago, Chicago, Illinois

Li, Weihua

Assistant Professor, Science and Mathematics

MS Mathematics, Shaanxi Normal University, China

Lichty, Patrick

Assistant Professor, Interactive Arts and Media

MFA Digital Art, Bowling Green State University, Bowling Green, Ohio

Linehan, William

Associate Professor, Art and Design

MFA Artists' Books/Photography Sculpture, School of the Art Institute of Chicago, Chicago, Illinois

Lipinski, Marlene

Associate Professor, Art and Design

MFA Painting and Drawing, University of Wisconsin, Milwaukee, Wisconsin

Liss, Steve

Lecturer, Photography

Livingston, Sara *

Associate Professor, Television

MA Media Studies, University of Illinois, Chicago, Illinois

Lofstrom, Doug

Associate Professor, Music

MA Education, Goddard College, Plainfield, Vermont

Lonier, Terri

Assistant Professor, Arts, Entertainment, and Media Management

PhD Business History, New York University, New York, New York

Loop, Karen

Assistant Professor, Film & Video

MFA Film Production, New York University, New York, New York

Lorenc, Wojciech

Assistant Professor, Television

BA Film/Video, Columbia College Chicago, Chicago, Illinois

Loverde, Carol

Associate Professor, Music

BA Music, Mundelein College, Chicago, Illinois

Luciano, Angelo

Associate Professor, Arts, Entertainment, and Media Management

MS Management of Public Service, DePaul University, Chicago, Illinois

Lyon, Jeffrey

Senior Lecturer, Journalism

BSJ, Northwestern University, Evanston, Illinois

MacDonald, Jim

Associate Professor, Music

MM Orchestral Conducting, Northwestern University, Evanston, Illinois

Mackenzie, Duncan

Assistant Professor, Art and Design

MFA, School of the Art Institute of Chicago, Chicago, Illinois

Maggio, Frances

Associate Professor, Theatre

MFA Costume Design, DePaul University, Chicago, Illinois

Marie, Annika

Assistant Professor, Art and Design

PhD Art History, University of Texas, Austin, Texas

Mathieson, Karen-June

Assistant Professor, Film & Video

MFA Computer Arts & Animation, Florida Atlantic University, Boca Raton, Florida

May, Eric

Associate Professor, Fiction Writing

BA Fiction Writing, Columbia College Chicago, Chicago, Illinois

Maye, Monique

Assistant Professor, Arts, Entertainment, and Media Management

JD, Massachusetts School of Law, Andover, Massachusetts

McBride, Suzanne

Assistant Professor, Journalism

MSJ, Northwestern University, Evanston, Illinois

McCabe, Terrence

Senior Lecturer, Theatre

MFA Directing, Northwestern University, Evanston, Illinois

McCarthy, Erin

Associate Professor, Humanities, History, and Social Sciences

PhD History, Loyola University, Chicago, Illinois

McCarthy, Kimberly A.

Associate Professor, Humanities, History, and Social Sciences

PhD Educational Psychology, University of Oregon, Eugene, Oregon

McCaskey, Timothy

Assistant Professor, Science and Mathematics

PhD Physics, University of Maryland, College Park, Maryland

McArthur, Pete

Assistant Professor, Photography

BFA, Art Center College of Design, Pasadena, California

McCaskey, Timothy

Assistant Professor, Science and Math

PhD Physics, University of Maryland, College Park, Maryland

McCurrie, M. Kilian

Associate Professor, English

PhD English Composition and Rhetoric, Illinois State University, Normal, Illinois

McGinley-Gallivan, Dardi

Senior Lecturer, Dance

MA Dance, Ohio State University, Columbus, Ohio

McHugh, David

Professor, Music

MA Composition, The City University of New York, New York, New York

McNair, Patricia Ann *

Associate Professor, Fiction Writing

MFA Creative Writing, Columbia College Chicago, Chicago, Illinois

McNutt, Davis

Assistant Professor, Audio Arts and Acoustics

MBA, Chicago Booth School of Business, University of Chicago, Chicago, Illinois

Meador, Clifton

Professor, Interdisciplinary Arts

MFA Book Arts, Purchase College, Purchase, New York

Mellinger, Jeanine

Associate Professor, Interdisciplinary Arts

MFA Video Art, School of the Art Institute of Chicago, Chicago, Illinois

Mencotti, Marssie

Associate Professor, Radio

BA Communications/Theater, University of Illinois, Chicago, Illinois

Meno, Joe

Associate Professor, Fiction Writing

MFA Fiction Writing, Columbia College Chicago, Chicago, Illinois

Miller, Alton

Associate Dean, School of Media Arts

Associate Professor, Marketing Communication

MFA Creative Writing, Goddard College, Plainfield, Vermont

Minbirole, Julie E

Assistant Professor, Science and Mathematics

PhD Molecular, Cellular and Developmental Biology, University of Illinois Chicago, Chicago, Illinois

Minges Wols, Heather

Assistant Professor, Science and Mathematics

PhD Microbiology/Immunology, Loyola University, Chicago, Illinois

Minsky, Laurence

Associate Professor, Marketing Communication

BA Psychology, Lawrence University, Appleton, Wisconsin

Mitchell, Anne Marie

Assistant Professor, Marketing Communication

MA Spanish Literature, Loyola University, Chicago, Illinois

Mitchem, Jim

Associate Professor, Radio

BA Broadcast Communications, Columbia College Chicago, Chicago, Illinois

Monroe, Raquel L

Assistant Professor, Dance

PhD Culture and Performance, University of California, Los Angeles, California

Monroe, Vaun

Assistant Professor, Film & Video

MFA Film and Media Arts, Temple University, Philadelphia, Pennsylvania

Mooney, Amy M.

Associate Professor, Art and Design

PhD Art History, Rutgers University, New Brunswick, New Jersey

Moreland, Robert

Lecturer, Arts, Entertainment, and Media Management

MS Finance, University of Illinois, Champaign Urbana, Illinois

Mroz, Susan *

Senior Lecturer, Film & Video

MFA Film and Video, Columbia College Chicago, Chicago, Illinois

Mueller, Rose Anna

Associate Professor, Humanities, History, and Social Sciences

PhD Comparative Literature, City University of New York, New York, New York

Mula, Thomas

Senior Lecturer, Theatre

BFA Theater, University of Illinois, Urbana-Champaign, Illinois

Mulholland, Larissa

Senior Lecturer, Education

MEd Advanced Studies in Child Development and Early Education, Erikson Institute, Chicago, Illinois

Mun, Nami *

Assistant Professor, Fiction Writing

MFA Creative Writing, University of Michigan, Ann Arbor, Michigan

Murphy, Margaret

Assistant Professor, Marketing

MA, Speech Communications, University of Illinois, Champaign-Urbana, Illinois

Nasser, Luis

Assistant Professor, Science and Mathematics

PhD Theoretical Physics, University of Maryland, College Park, Maryland

Natal, Judy

Associate Professor, Photography

MFA Photography, Rochester Institute of Technology, Rochester, New York

Nawrocki, Tom

Associate Professor, English

MA English, Loyola University, Chicago, Illinois

Nelson, Fred

Associate Professor, Art and Design

Nichols, Eliza

Professor, Dean, School of Fine and Performing Arts

PhD French, Yale University, New Haven, Connecticut

Nicholson, Margie

Associate Professor, Arts, Entertainment, and Media Management

MBA, Northwestern University, Evanston, Illinois; MA Communication Arts, University of Wisconsin, Madison, Wisconsin

Niederman, Michael

Professor, Chair, Television

MFA Film and Video, Northwestern University, Evanston, Illinois

Niffenegger, Audrey

Associate Professor, Fiction Writing

MFA Visual Art, Northwestern University, Evanston, Illinois

Nolin, Niki

Associate Professor, Interactive Arts and Media

MFA Art and Technology, School of the Art Institute of Chicago, Chicago, Illinois

Oats, Joclyn

Associate Professor, Art and Design

MA Architecture, University of Illinois, Chicago, Illinois

Odishoo, Sarah A.

Associate Professor, English

MA English Literature and Poetry, Northeastern Illinois University, Chicago, Illinois

O'Donnell, Thomas G.

Lecturer, English

PhD Rhetoric and Composition, Florida State University, Tallahassee, Florida

Olszewski, Michael

Professor, Fashion Studies

MFA Fibers, Cranbrook Academy of Art, Bloomfield Hills, Michigan

O'Reilly, Cecilie

Associate Professor, Theatre

BS Theater and Education, Illinois Wesleyan University, Bloomington, Illinois

Osborne, Karen Lee *

Professor, English

PhD English, University of Denver, Denver, Colorado

Ott, Sabina

Professor, Art and Design

MFA Painting, San Francisco Art Institute, San Francisco, California

Ozuzu, Onye

Professor, Chair, Dance

MFA Dance and Choreography, Florida State University, Tallahassee, Florida

Pacyga, Dominic A. *

Professor, Humanities, History, and Social Sciences

PhD History, University of Illinois, Chicago, Illinois

Padveen, Susan

Associate Professor, Theatre

MA, DePaul University, Chicago, Illinois

Paggett, Taisha

Lecturer, Dance

MFA Choreography, University of California Los Angeles, Los Angeles, California

Palermo, Lucas M.

Associate Professor, Television

BA Broadcast Communications, Columbia College Chicago, Chicago, Illinois

Papacosta, Pangratios *

Professor, Science and Mathematics

PhD Physics, University of London, London, England

Park, Samuel

Assistant Professor, English

PhD English, University of Southern California, Los Angeles, California

Parr, Debra Riley

Associate Dean, School of Fine and Performing Arts, Associate Professor, Art and Design

PhD Critical Theory, Boston University, Boston, Massachusetts

Patinkin, Sheldon

Professor, Chair Emeritus, Theatre

MA English, University of Chicago, Chicago, Illinois

Payton, Lee C.

Assistant Professor, Film & Video

MFA Film and Recording Arts, Florida State University Film School, Tallahassee, Florida

Penrod, Jacqueline

Associate Professor, Theatre

BFA Theater Design, University of Illinois, Urbana-Champaign, Illinois

Perkins, Kathleen M.

Associate Professor, Theatre

MFA Theater, University of Minnesota, Minneapolis, Minnesota

Petrolle, Jean

Associate Professor, English

PhD English, University of Illinois, Chicago, Illinois

Pichaske, Kristin

Assistant Professor, Television

MA Documentary Film and Video, Stanford University, Palo Alto, California

Pike-Fuentes, Cynthia

Lecturer, Marketing Communication

BS Psychology, University of Illinois Urbana-Champaign, Urbana-Champaign, Illinois

Pitts, Keith

Lecturer, Theatre

MFA Theatre, Northwestern University, Evanston, Illinois

Pollard, Collette

Lecturer, Theatre

MFA Scenic Design, Northwestern University, Evanston, Illinois

Postiglione, Corey

Associate Professor, Art and Design

MA 20th-Century Art History, Theory and Criticism, School of the Art Institute of Chicago, Chicago, Illinois

Potter, Melissa Hilliard

Assistant Professor, Interdisciplinary Arts
MFA Rutgers University, New Brunswick, New Jersey

Powell, Douglas Reichert

Associate Professor, English
PhD English, Northeastern University, Boston, Massachusetts

Powell, Pegeen Reichert

Associate Professor, English
PhD English, Composition and Rhetoric Miami University, Oxford, Ohio

Prados-Torreira, Teresa

Associate Professor, Humanities, History, and Social Sciences
PhD American Intellectual History, University of Missouri, Columbia, Missouri

Pride, Alexis

Associate Professor, Fiction Writing
PhD English, University of Wisconsin, Milwaukee, Wisconsin

Probstner, Petra

Assistant Professor, Art and Design
MARC, University of West-Hungary, Sopron, Hungary

Puente, Teresa

Assistant Professor, Journalism
MFA Fiction Writing, Columbia College Chicago, Chicago, Illinois

Purcell, David P

Assistant Professor, Arts, Entertainment, and Media Management
JD, University of Wisconsin School of Law, Madison, Wisconsin

Quest, Mary

Lecturer, Education
MA Early Childhood Education, Concordia University, River Forest Illinois

Rafacz, Michelle

Assistant Professor, Science and Mathematics
PhD Committee on Evolutionary Biology, University of Chicago, Chicago, Illinois

Rappaport, Mat

Associate Professor, Television
MFA Visual Art, University of Notre Dame, South Bend, Indiana

Rasinariu, Constantin

Professor, Chair, Science and Mathematics
PhD Theoretical Physics, University of Illinois Chicago, Chicago, Illinois

Ravanas, Philippe

Associate Professor, Chair, Arts, Entertainment, and Media Management
MBA, University of Wisconsin, Madison, Wisconsin

Reyes, Juana Maria

Lecturer, Education
EdD Educational Organization and Leadership, University of Illinois Champaign-Urbana, Champaign-Urbana, Illinois

Rich, J. Dennis

Professor, Cultural Management

Chair Emeritus, Arts, Entertainment, and Media Management

PhD Theatre and Drama, University of Wisconsin, Madison, Wisconsin

Riley, Brendan P.

Associate Professor, English

PhD English, University of Florida, Gainesville, Florida

Robins, Michael

Lecturer, English

MFA English, University of Massachusetts-Amherst, Amherst, Massachusetts

Rohn, Jim

Associate Professor, Film & Video

BA Liberal Arts, Northern Illinois University, DeKalb, Illinois

Ross, Sharon

Associate Professor, Associate Chair, Television

PhD Radio-TV-Film Studies, University of Texas, Austin, Texas

Rozanc, Gary

Assistant Professor, Art and Design

MFA Visual Communication Design, Cleveland State University, Cleveland, Ohio

Rozansky, Carol

Professor, Education

PhD Reading, University of Arizona, Tucson, Arizona

Rybicky, Daniel A.

Assistant Professor, Film & Video

MFA Dramatic Writing (Screenwriting and Playwriting), New York University, Tisch School of the Arts, New York, New York

Saeed-Vafa, Mehrnaz

Professor, Film & Video

MFA Film, University of Illinois, Chicago, Illinois

Salovaara, Jonn

Senior Lecturer, English

MA English Literature, Princeton University, Princeton, New Jersey

Samardzija, Zoran

Assistant Professor, Film & Video

PhD, Modern Studies, University of Wisconsin, Milwaukee, Wisconsin

Sandhu, Arti

Assistant Professor, Fashion Studies

MA Fashion and Textiles, Nottingham Trent University, Nottingham, England

Sandroff, Howard

Professor, Audio Arts and Acoustics

MM, Roosevelt University, Chicago, Illinois

Sands, Rosita

Professor, Music

EdD Music Education, Teachers College, Columbia University, New York, New York

Saunders, K Crom

Assistant Professor, ASL-English

MA English-Concentration: Creative Writing, California State University, Sacramento, California

Sawyers, Ross A.

Assistant Professor, Photography

MFA Interdisciplinary Visual Arts, University of Washington, Seattle, Washington

Sayset, Michelle

Senior Lecturer, English

MA English, Illinois State University, Normal, Illinois

Schaefer, Kate

Lecturer, Fashion Studies

MBA, DePaul University, Chicago, Illinois

Schaer, Miriam

Lecturer, Interactive Art and Media

BFA Philadelphia College of the Arts, Philadelphia, Pennsylvania

Schiff, Jeff

Professor, English

PhD English, State University of New York, Binghamton, New York

Schlesinger, Lisa

Assistant Professor, Fiction Writing

MFA Iowa Writers' Workshop, MFA Iowa Playwrights' Workshop, University of Iowa

Schlossberg, Howard

Associate Professor, Journalism

MA Journalism, Northern Illinois University, DeKalb, Illinois

Scholl, Eric

Associate Professor, Television

MFA Film and Video, Northwestern University, Evanston, Illinois

Schultz, John

Professor Emeritus, Fiction Writing

Seay, Jesse

Assistant Professor, Audio Arts and Acoustics

MFA Studio Art, The School of the Art Institute of Chicago, Chicago, Illinois

Seward, Philip *

Senior Lecturer, Music

MA Theater, Northwestern University, Evanston, Illinois

Shannon, Mirella

Associate Professor, Interactive Arts and Media

MA Liberal Studies, New York University, New York, New York

Shaw, Brian *

Professor, Theatre

MA Integrated Professional Studies, DePaul University, Chicago, Illinois

Shaw, Christopher S.

Assistant Professor, Science and Math

PhD Mathematics, University of Maryland, College Park, Maryland

Shaw, Stephanie

Senior Lecturer, Theatre

BA, Columbia College Chicago, Chicago, Illinois

Sheridan, Bruce

Professor, Chair, Film & Video

BA (Hons) Graduate Degree Philosophy, University of Auckland, Auckland, New Zealand

Shiflett, Betty

Fiction Writing, Professor Emeritus

Professor Emeritus

BA Art Education, Texas Women's University, Denton, Texas

Shiflett, Shawn

Associate Professor, Fiction Writing

MA Creative Writing, Central State University, Edmond, Oklahoma

Shineflug, Nana

Professor, Interdisciplinary Arts and Theater

MA Interdisciplinary Arts, Columbia College Chicago, Chicago, Illinois

Shirley, Thomas L.

Associate Professor, Photography

MFA Photography, School of the Art Institute of Chicago, Chicago, Illinois

Silverstein, Louis

Distinguished Professor, Humanities, History, and Social Sciences

PhD Education, Northwestern University, Evanston, Illinois

Sinker, Daniel

Assistant Professor, Journalism

BFA, The School of the Art Institute, Chicago, Illinois

Sinkovich, Justin G.

Lecturer, Arts, Entertainment, and Media Management

MA Arts Management, Columbia College Chicago, Chicago, Illinois

Slade, Catherine

Associate Professor, Theatre

BA Theater, Columbia College Chicago, Chicago, Illinois

Smith, Bradeley

Lecturer, English

MA English Studies, Illinois State University, Normal, Illinois

Smith, Don

Associate Professor, Film & Video

MFA Film and Video, Columbia College Chicago, Chicago, Illinois

Spinner, Jacquelyn

Assistant Professor, Journalism

MJ Journalism, University of California at Berkley, Berkley, California

Spitz, Jeff

Associate Professor, Film & Video

MA English Language and Literature, University of Chicago, Chicago, Illinois

Stallworth, Marianne C.

Assistant Professor, Education

PhD Policy Studies: Urban Education and Higher Education, University of Illinois at Chicago, Chicago, Illinois

Steiff, Josef

Professor, Film & Video

MFA Film, Ohio University, Athens, Ohio

Strazewski, Leonard

Associate Professor, Journalism

MA English, University of Illinois, Urbana-Champaign, Illinois

MS Industrial Relations, Loyola University, Chicago, Illinois

Sullivan, Margaret

Associate Professor, Chair, Marketing Communication

MFA Creative Writing, Columbia College Chicago, Chicago, Illinois

Sutherland, R. Benjamin

Assistant Professor, Audio Arts and Acoustics

PhD Music Composition, University of Chicago, Chicago, Illinois

Swider, Christopher

Professor, Film & Video

MFA Film Directing, Polish National Film School, Lodz, Poland

Swidler, Michael

Assistant Professor, Marketing Communication

MBA Marketing Management, Loyola University, Chicago, Illinois

Tarleton, David

Assistant Professor, Film & Video

MFA Cinema-Television, University of Southern California, Los Angeles, California

Tertell, Elizabeth

Lecturer, Education

MED Instructional Leadership, Early Childhood Education Specialization, University of Illinois, Chicago, Chicago, Illinois

Thall, Bob

Associate Professor, Photography

MFA Photography, University of Illinois, Chicago, Illinois

Thompson, Peter

Associate Professor, Photography

MA Comparative Literature, University of California, Irvine, California

Thulin, Kendra

Assistant Professor, Theatre

MFA Acting, DePaul University, The Theatre School, Chicago, Illinois

Toosi, Fereshteh

Lecturer, First Year Seminar

MFA Art, Carnegie Mellon University, Pittsburgh, Pennsylvania

Trigilio, Tony

Professor, English

PhD English, Northeastern University, Boston, Massachusetts

Trinidad, David

Associate Professor, English

MFA Creative Writing, Poetry, Brooklyn College, Brooklyn, New York

Ts'ao, Wenhwa

Associate Professor, Film & Video

MFA Photography and Film, Virginia Commonwealth University, Richmond, Virginia

Uhl, Amy

Assistant Professor, Theatre

BA Drama/Communication, Jacksonville State University, Jacksonville, Alabama

Uzzle, Ted

Lecturer, Audio Arts and Acoustics

Van Manen, James

Assistant Professor, ASL – English Interpretation

PhD Special Education Administration, Gallaudet University, Washington DC

Vassilakis, Pantelis N.

Associate Professor, Chair, Audio Arts and Acoustics

PhD Music Cognition, Acoustics and Aesthetics, University of California, Los Angeles, California

Wallace, Margot

Associate Professor, Marketing Communication

MA Integrated Professional Studies, DePaul University, Chicago, Illinois

Watkins, Robert

Assistant Professor, Humanities, History, and Social Sciences

PhD Political Science, University of Pennsylvania, Philadelphia, Pennsylvania

Weller, Sam

Assistant Professor, Fiction Writing

MFA Fiction Writing, Columbia College Chicago, Chicago, Illinois

Welsh, Michael

Associate Professor, Science and Mathematics

PhD Chemistry, University of Illinois, Urbana-Champaign, Illinois

Whatley, Robin

Assistant Professor, Science and Mathematics

PhD Geological Sciences, University of California, Santa Barbara, California

Whitfield, Paulette*

Associate Professor, Arts, Entertainment, and Media Management
MSJ, Northwestern University, Evanston, Illinois

Wideroe, Bernard

Professor Emeritus, Art and Design
MA, University of Illinois, Urbana-Champaign, Illinois

Williams, Albert

Senior Lecturer, Theatre
BA Music, Columbia College Chicago, Chicago, Illinois

Williams, James Kimo

Associate Professor, Music
MA Management/Human Relations, Webster University, St. Louis, Missouri

Williams, Lillian

Associate Professor, Journalism
PhD Higher Education, Loyola University, Chicago, Illinois

Williamson, Bess

Assistant Professor, Art and Design
MA, History of Decorative Arts and Design, Parsons School of Design/Cooper-Hewitt, National Design Museum, New York, New York

Wilson, Fo

Assistant Professor, Art and Design
MFA Furniture Design with a concentration in Art History, Theory and Criticism

Wilsyn, Bobbi

Senior Lecturer, Music

Winer, Bonita

Lecturer, Film & Video
MFA Film Production, University of Southern California, Los Angeles, California

Wise, Dennis

Senior Lecturer, Theatre
BFA Dance, Brigham Young University, Provo, Utah

Withrow, Mark

Associate Professor, English
PhD English, Illinois State University, Normal, Illinois

Wolke, Jay

Professor, Chair, Art and Design
MS Photography, Illinois Institute of Technology, Chicago, Illinois

Woodbury, Richard

Associate Professor, Dance
BA Music and Dance, Experimental College, University of Minnesota, Minneapolis, Minnesota

Woolley, David

Senior Lecturer, Theatre
BFA Acting, DePaul University, Chicago, Illinois

Wynter, Cadence

Associate Professor, Humanities, History, and Social Sciences

PhD History, University of Illinois, Chicago, Illinois

Yamamoto, Carol

Professor, Arts, Entertainment, and Media Management

MBA Arts Management, University of California, Los Angeles, California

Yerkins, Gary

Senior Lecturer, Music

BM Music Composition, American Conservatory of Music, Chicago, Illinois

Young, Barry

Associate Professor, Film & Video

MFA Visual Design, Northwestern University, Evanston, Illinois

Young, Jessica L

Assistant Professor, Dance Movement Therapy

MA Dance Movement Therapy, Columbia College Chicago, Chicago, Illinois

Zarr, George

Lecturer, Radio

BS Operations Research and Systems Analysis, Polytechnical Institute of New York, Brooklyn, New York

Zeid, Richard

Associate Professor, Art and Design

MA Advertising Design, Syracuse University, Syracuse, New York

Zhang, Peter xinya

Assistant Professor, Audio Arts and Acoustics

PhD Physics, Michigan State University, East Lansing, Michigan

Zurek, Sharon

Senior Lecturer, Film & Video

BA Film and Video, Columbia College Chicago, Chicago, Illinois

College Administration

Warrick L. Carter, PhD

President

Alicia Berg, MS

Vice President of Campus Environment

Anne E. Foley, MA, MLS

Vice President, Planning and Compliance

Patricia Heath

Interim Vice President, Business Affairs and CFO

Annice Kelly, JD

Vice President and General Counsel

Mark Kelly, MA

Vice President of Student Affairs

Elen Krutz, MS

Vice President of Human Resources

Louise Love, PhD

Vice President of Academic Affairs

Eric Winston, PhD

Vice President of Institutional Advancement

Robin Bargar, AMusD

Dean of the School of Media Arts

Jo Cates, MS

Associate Vice President for Academic Research and Dean of the Library

Deborah Holdstein, PhD

Dean of the School of Liberal Arts and Sciences

Susan E. Marcus, PhD

Associate Vice President of Academic Affairs

Eliza Nichols, PhD

Dean of the School of Fine and Performing Arts

Sharon Wilson-Taylor, PhD

Associate Vice President and Dean of Students

William Frederking, MFA

Associate Dean of the School of Fine and Performing Arts

Alton Miller, MFA

Associate Dean of the School of Media Arts

Neil Pagano, PhD

Associate Dean of the School of Liberal Arts and Sciences

Debra Parr, PhD

Associate Dean of the School of Fine and Performing Arts

Randall Albers, PhD

Chair of Fiction Writing

Annette Barbier, MFA

Chair of Interactive Arts and Media

Barbara Calabrese, MS

Chair of Radio

Michelle Citron, PhD

Chair of Interdisciplinary Arts

Dana Connell, BA

Acting Chair of Fashion Studies

Kenneth Daley, PhD

Chair of English

Nancy Day, MA

Chair of Journalism

J. Richard Dunscomb, MME

Chair of Music

Carly Flagg, MA

Chair of ASL-English Interpretation

John C. Green, PhD

Turner Chair of Theatre

Susan Imus, MA

Chair of Dance/Movement Therapy and Counseling

Michael Niederman, MFA

Chair of Television

Peter Fitzpatrick, MFA

Chair of Photography

Onye Ozuzu, MFA

Chair of Dance

Constantin Rasinariu, PhD

Chair of Science and Mathematics

Philippe Ravanias, MBA

Chair of Arts, Entertainment, and Media Management

Carol Rozansky, PhD

Chair of Education

Bruce Sheridan, BA

Chair of Film & Video

Margaret Sullivan, MFA

Chair of Marketing Communication

Pantelis Vassilakis, PhD

Chair of Audio Arts and Acoustics

Jay Wolke, MS

Chair of Art+Design

Cadence Wynter, PhD

Acting Chair of Humanities, History and Social Sciences